



*at direction april 1959 featuring the 38th annual
Donald exhibition of advertising and editorial art
design and the fourth visual communications con-
ference sponsored by the new york art directors club*



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An apple
for the
Teacher

The Wonder Book
of HAPPY ANIMALS

When Daddy Comes Marching Home

YAKOVENKO
PICNIC

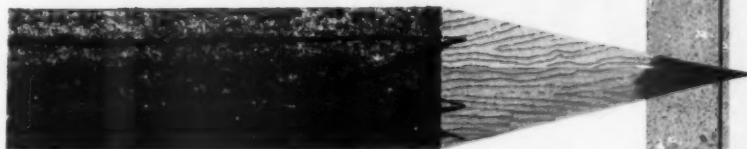
SPICES

It's Fun to Phone

Growing up
with Jeanie

DO YOU USE PHOTO-LETTERING? A POST CARD WILL PUT YOU ON OUR MAILING LIST

SLIDES



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art for
SLIDES?

SLIDES

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IMAGINATION

is the basis of a successful illustration/photograph/or graphic

DESIGN

from a trade mark / package / booklet / to a complete sales promotion

ILLUSTRATION

symbolic / realistic / mood / style / abstract for advertising or editorial

PHOTOGRAPHY

fashion / product / industrial / human interest / for any assignment

LESTER ROSSIN ASSOCIATES INC.

the most complete graphic studio for all advertising media

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4 *Why not call now to see what Lester Rossin Associates can do for you?*

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ART DIRECTION

THE MAGAZINE OF CREATIVE ADVERTISING • OFFICIAL PUBLICATION OF THE NATIONAL SOCIETY OF ART DIRECTORS

... 120 Issues

Art Direction has undergone many changes since its first issue appeared ten years ago this month. It has also grown. Over ten thousand people in this field are regular subscribers. In some issues, such as this, over two hundred advertisers are represented. Art Direction is now international, going to every continent and to many countries. It even gets across the iron curtain to Poland. (There's a whole story in the importance of Art Direction's issues, reporting as they do the month-to-month developments of U.S. advertising art, to designers and artists all over the world.) Within this country, Art Direction has grown into a trade magazine for many besides the agency art director. Over 2500 subscribers in some of the biggest corporations regularly read Art Direction. The advertising art field, as measured by Art Direction's circulation, extends into every field, every industry, every major city.

There have been many developments reported in Art Direction during the past ten years. One of the most important to this field has been the growth of the National Society of Art Directors from a small 5 club few-hundred member group into a really national (and international with the Toronto and Montreal clubs in Canada) organization of 32 clubs with over 3400 members—all, we're happy to say, subscribers of Art Direction.

Over the years, many changes in the style of advertising art has been reported. The early fifties saw an irresistible surge towards realistic photography that culminated in a tremendous splurge around 1954-55. The designy ad also came forward during this period until it overpowered every element in an insertion. Many advertisements were, in reality, highly personal statements by art directors. The New York Club's show reported in this issue is, if anything at all, a call to temper this development.

Illustration proved to be the war tossed orphan. Here and there a single man would stand out, but for the field as a whole the going was rough. Right now, illustration is staging

continued on page 206

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ART/DESIGN PACESETTERS

New York's 38th—	100
AIGA's packaging show	139
Best posters of the year	144
Outstanding in Memphis	152
Taps in Denver	154

DIRECTIONS

Road to creative oblivion	75
Friendliness sells	136
Of beauty and the chart	146
Is the American male on his way out?	218

TELEVISION/FILM

TV/film report, by Ralph Porter	69
Too much conformity on TV,	70
Squeeze pix on TV	148

RESEARCH

Research & rubber cement	34
A Starch reader impression study	36

PRODUCTION

Production bulletin	20
Fluorographic color	151

IN EUROPE

142

UPCOMING TALENT

Vance Jonson	72
Robert Hiers	162

NEWS & VIEWS

Business briefs	8
Calendar of events	14
Tax talk	30
What's new	52
News	89
What's best	96
Program of 4th ADC Conference	135
In Philadelphia	156
West Coast	159
In Chicago	160
Cover designer, Edward Rostock	176

TRADE TALK

164

SERVICES

Booknotes	180
Index to advertisers	210
Bookshelf	214

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YOU CAN WALLOP A RAYON CORD TIRE...

YOU CAN WARMEN A RAYON CORD TIRE...

YOU CAN ROAST A RAYON CORD TIRE...

BUT YOU CAN'T SEAR A RAYON CORD TIRE!

AMSCO
THE RAYON

Gum Seals on Wide Lead Springs for Shutter
"Inventor" James James Hinkle Awarded for New, Old Method and Philosophy

James Hinkle, the inventor of the Hinkle Shutter, has been awarded the Hinkle Award for his invention of the Hinkle Shutter. The Hinkle Shutter is a new type of shutter that is used in motion picture cameras. It is made of a wide lead spring that is sealed with gum. This allows the shutter to operate at a much higher speed than other types of shutters. The Hinkle Shutter is also much more reliable than other types of shutters. It has been used in many of the most important motion picture films of the past few years.

SABCOCK & WILSON

Less weight...less work...more fish

BFGoodrich
Goodrich rubber shoes

EVERY 47 MINUTES OF EVERY 24 HOUR DAY

FOUR STORIES ABOUT DUNHAM-BUSH

Dunham-Bush, Inc.
1000 BROADWAY - NEW YORK - U.S.A.

Across Transportation, Inc. reports
Less than 1¢ per mile maintenance costs with MACK Diesels

MACK
Great power for TRUCKS

"Helped in our 35% milk production increase... reduced mastitis 28%...eliminated scours"

AUREOMYCIN Crumbles

COMPLETES ANOTHER PHOTOGRAPHIC OR CASE HISTORY

This is a cross section of clients who use INTERSTATE consistently. INTERSTATE created every photo in these typical advertisements, developed the case history data in most.

We use 50 of our own staff people, plus 2400 local-level photographers, 1100 cinematographers, 600 industrial reporters (all screened and all directed from one central office) to handle over 11,000 assignments annually.

Our rates are standardized (it costs no more to do a job in Seattle, Miami, Tucson or Indianapolis than it does in Mesquite, Nevada); pre-determined (you will always know in advance what your total cost will be); and realistic.

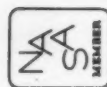
INTERSTATE sets the pattern for photo and user-benefit reporting (you can order one or both, of course) on the national and international level. No one else in the field approaches our scope of activity... our rapidity of job completion... our sensitivity to deadline commitments... our very professionalism... and our operating philosophies. For example, the client who uses us 5 times a year pays the same rate, gets the same quality, as the one who calls upon us 700 times a year. There is, in truth, no other feasible, practical way to get photographic illustrations or user-benefit case-history reporting on a national scale.

PHOTOS OR CASE HISTORY REPORTS . . ANYWHERE . . . TEN DAYS NORMAL DELIVERY



AWARDS - AWARDS - AWARDS... walls full of them...

this could be your source for award winning point-of-sale design, booklets and displays and creative thinking.



STOESSEL STUDIOS

21 W. 45th ST. - NEW YORK, N. Y. - Circle 6-3968

business briefs

Lately, we seem to have an annual whatwentwrong season. This year it's a little early.

Late '58 and early '59 forecasts on ad lineage, budgets, etc. were refreshingly direct. 1959 was going to be a good year AND it would start off big. Well, here and there a medium did come through as predicted. The NY Times, for example, had its best January ever this year. But there aren't many publications around picking up lineage in '59 from budgets not spent in '58 because of strikes.

The truth is that January lineage was down, considerably so. This includes the fashion, business, farm and outdoor magazines. Up, but not enough, were the women's general, home, romance, science and movie books.

It could well be that 1959 will be a good ad year despite January's poor start. January certainly was a good month for the art and photo fields. Reports to Art Direction from NYC, Phila., Chicago, LA and SF show that activity was up to a level not seen for the past several years. What's more, this solid strength extended itself into early February. Rounding out the improved picture was the fact that such ad centers as Detroit, Cleveland and Pittsburgh, which the '58 recession hit, are also participating in increased volume.

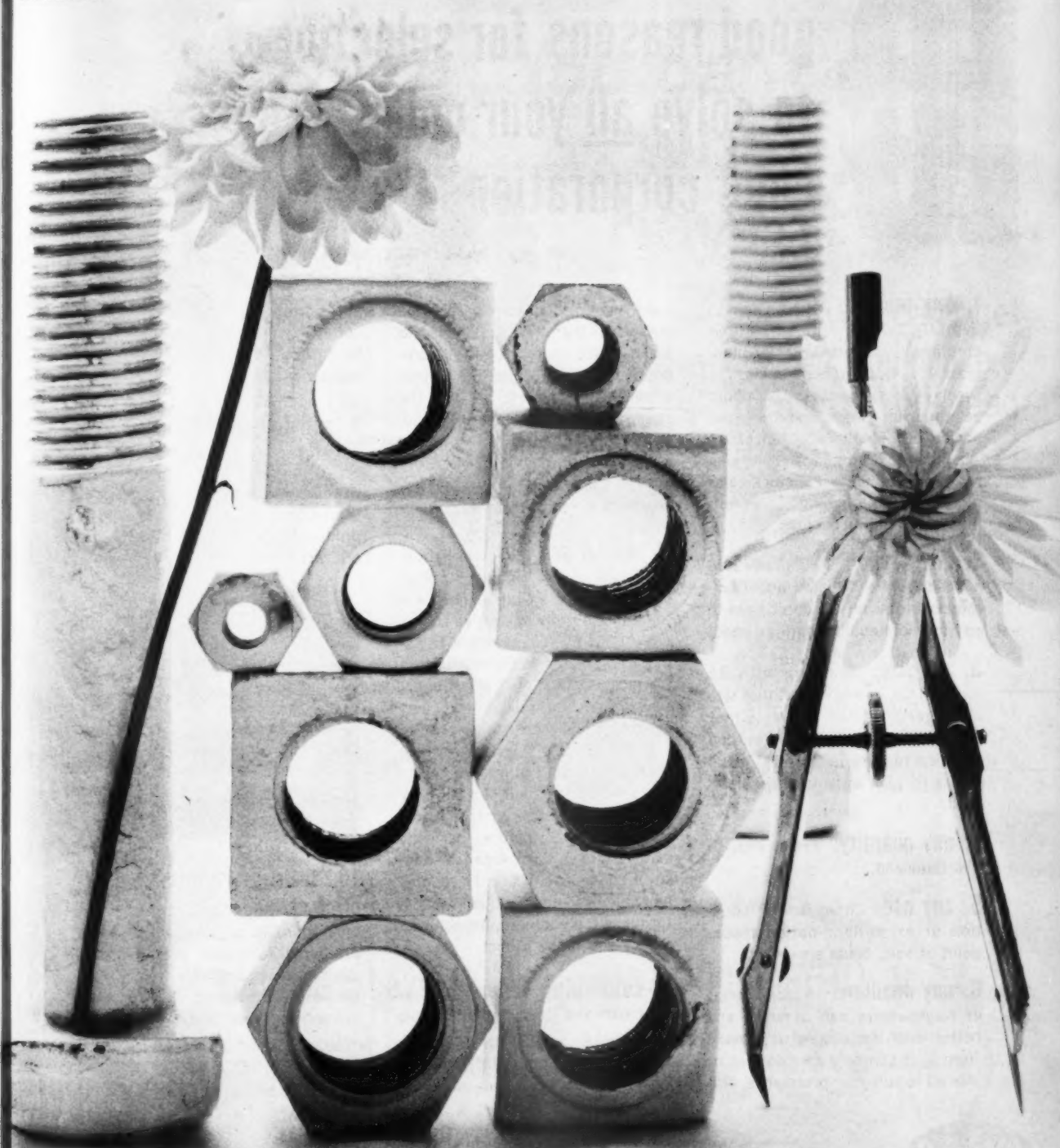
Have you noticed? There seems to be a slight shift back towards illustration. One comment was that ads turned less designy, now need illustration to hold them together. If you've (1) noticed a shift and (2) have your own opinions as to why, let's hear from you. Please address your comments c/o business briefs editor. ●

letters

Credits trail in for Tral...

Thank you very much for your article (Jan., p. 79) on the Gradumet Tral mailing piece which we designed. We would appreciate your crediting John Taplin as copy writer and Robert Beine as creative director. Both of these gentlemen are with Abbott Laboratories, as is the art director of the project, Mr. Charles Walz.

Jane Bedno
Bedno Associates



It is the ability to handle nuts and bolts as well as blue sky—and handle them equally well—that distinguishes Comart. From creating a challenging visual concept to producing a simple catalog sheet, we offer a comprehensive art service which includes design, layout, illustration, retouching, and mechanicals. How about making your next problem our problem...just call plaza 3-4130. **COMART ASSOCIATES, INC.**, 8 East 52 Street, New York 22, New York.

10 good reasons for selecting CCA to solve all your color problems... color corporation of america

1. any product: Dye transfer... Type C... Printons... Flexi-chromes... Short run color lithography... Dupe transparencies... Display transparencies... photo gelatin color prints and transparencies... slide films... film strips... film processing... separations for the graphic arts... stock color pictures... retouching... mounting... consulting service.

2. any quality: Two grades to choose from — Quality and Commercial — mean you don't have to pay for more quality than you need!

3. any size: Starting with 35 mm and up, or original art (life size or larger), we can deliver either prints or transparencies larger than Kodak's picture in Grand Central (18' x 60'), or as small as a post-card.

4. any quantity: From one to five thousand.

5. any use: Either for reproduction or exhibition: national ads, point of sale, trade shows, etc.

6. any deadline: A color print or transparency can never be any better than the original it's made from — it can only be different or altered to suit your preference. Nor

can a color print or transparency be any better than the time needed to make it. We meet or beat all competitive deadlines. But remember, it can't be the biggest, the best, the cheapest and the fastest all in one. Something has to give. You will be wise to allow enough time to ensure getting what you want — the way you want it — when you want it.

7. special services: No job is too small or too big, no problem too tough. For example, here are some tough problems we've solved recently: A five-element dye transfer strip-up from 120-size originals for reproduction! 252 top quality color prints for a giant overseas exhibition in sizes ranging from 5" x 7" to 30" x 40" in 10 days time with only 2 or 3 prints requiring modest changes! Four 4' x 10' Type C prints made in strips to be mounted on aluminum, perfectly matched as to color balance, density and contrast! Clients' names and samples supplied upon request for these top photographic achievements and many others.

8. continuing research: Our Research and Development people

are constantly testing modern color materials to produce new techniques for commercial and industrial applications.

9. satisfied clients: include N. W. Ayer, Y&R, Fuller & Smith & Ross, American Tel. & Tel., DuPont, Cities Service, Fritz Henle, Ivan Dmitri, H. Loebel, plus top exhibit producers, designers, exhibit builders, art studios.



10. technical information & price catalog: For a limited time only, this 86-page book which is ordinarily furnished only to CCA customers, is available free. Write on your letterhead, fill out the coupon, or telephone.



**COLOR
CORPORATION
OF AMERICA**

43 W. 61st Street, New York 23, N. Y. • JUDson 2-4355

THE COMPLETE QUALITY COLOR SERVICE TO THE TRADE

Color Corporation of America
43 W. 61st Street,
New York 23, N. Y.

Please send me your new technical information and price catalog. I understand that it's mine without cost or obligation.

NAME.....

COMPANY.....

ADDRESS.....


CITY.....ZONE.....STATE.....

You can't give what you haven't got...

and if you can't get
what you'd like
to give... you need
a **STATMASTER!**

Why accept "potluck" service, or "rubber stamp" quality - from **Stat**, **Film** or **Velox** suppliers? The Statmaster lets you pamper yourself, with incomparable reproductions and the utmost in accuracy and speed, 365 days of the year! You can also indulge in a wide variety of camera tricks... with a little practice.

All this and more, for only a mere fraction of what you're spending now!



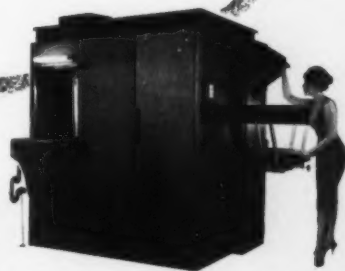
You needn't be a "PRO" to operate a **STATMASTER!**

Making professional quality **Stats**, **Films**, **Photo-prints**, is so unbelievably simple and effortless... it's actually fun! **Anyone** on your present staff, including your glamorous receptionist, can learn how in just a few hours.

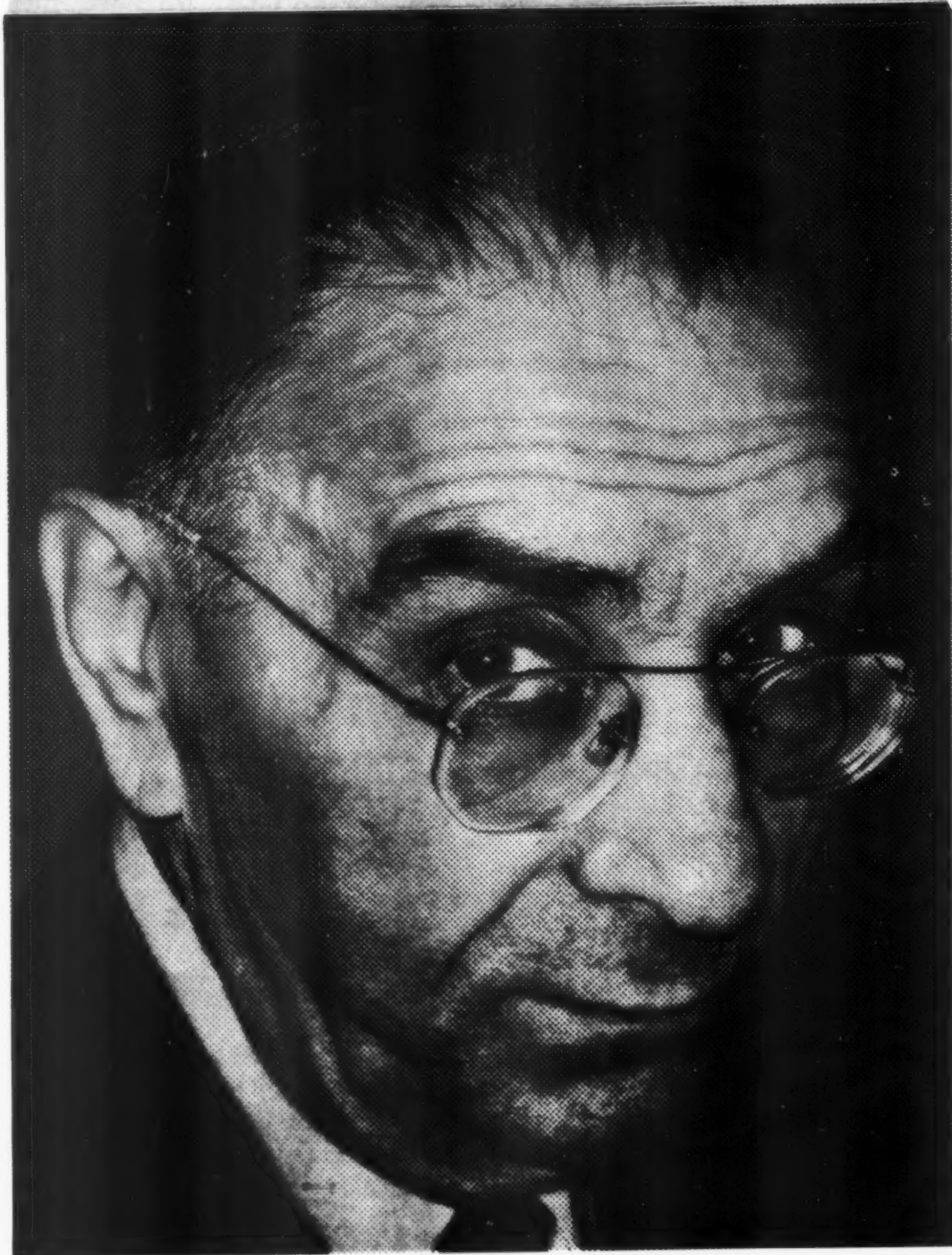
Visitors are welcome at our showroom daily, — from nine to five. Write or call for free literature, illustrating all models.

STATMASTER CORPORATION


19 West 44th St., New York 36, N. Y. • OXford 7-9240



LOUIE DELIVERS THE GOODS



Whenever an important job must be delivered, we don't send a boy out on a man's job. We call on Lazar Leinov. And Louie delivers the goods. Clients have come to expect the unexpected from Louie. From the plain kraft envelopes he carries come exciting new graphic ideas. Louie is a welcome sight to some of New York's leading art and advertising directors where for years he has brought solutions to design and art problems from Sudler & Hennessey, Inc. Since the formation of SH&L he has become an increasingly familiar figure in the offices of many top corporations. When it comes to designing for the all-important corporate image, again it obviously doesn't make sense to send a boy on a man's job. That's why some of the biggest blue chip business firms are calling in SH&L for trademarks, package designs, logos and annual reports. Because we'd like you to get acquainted with us, we've put a great deal of ourselves into an envelope like this. Just call and if you're in the vicinity of New York City, we'll have Louie deliver the goods personally. You'll recognize him by his photograph. Call Plaza 1-1250 or write to Herb Lubalin, SH&L, 130 East 59th Street, New York 22, N.Y. We'll deliver by mail or by hand.



DESIGN
& ART
DIVISION
OF SUDLER &
HENNESSEY, INC.
130 EAST
59TH STREET
NEW YORK
22, N. Y.
PLAZA 1-1250

Call
CI 6-2847

See our
slick slide show
of design
illustration
posters
displays
packaging
photography
story boards
and sales
promotion

KLEB STUDIO

3 West 46 N.Y. 36

calendar

March 30-April 8 . . . New York Art Directors Annual Show, Waldorf-Astoria.

March 30-April 11 . . . Art Directors and Artists Association of Iowa, 2nd Annual Exhibition, Younkers Dept. Store, Des Moines. Awards dinner, April 11, Savery Hotel.

April 1-2 . . . Communications Conference, sponsored by New York AD Club, Waldorf.

April 1-15 . . . ADC Minneapolis-St. Paul annual show, Walker Art Center.

April 2-19 . . . American Watercolor Society 92nd Annual Exhibition.

April 3-26 . . . Rochester AD show, Memorial Art Gallery.

April 3 . . . Preview, Faculty show, School of Visual Arts, E. 23 St. gallery. Show, April 6-30.

April 6-26 . . . Art Directors Club, Toronto, 11th Annual Exhibition, Art Gallery.

April 13 . . . Awards Luncheon, 9th Annual Lithographic Awards Competition & Exhibit, Greenbrier, White Sulphur Springs, W. Va.

April 15 . . . Awards Dinner, Detroit AD club, Statler Hotel. Exhibit weekend following.

April 18 . . . Typography—USA. All-day forum, presented by Type Directors Club of New York. 5th Annual Awards Exhibition.

April 20-May 1 . . . Baltimore Art Directors Club Ninth Annual Exhibition, main gallery, Maryland Institute. Awards luncheon, April 22, Emerson Hotel.


April 21 . . . Natl. Outdoor Show, Awards Luncheon, Sheraton Hotel, Chicago. Exhibit at Prudential Building for 2 weeks, then tours.

April 25-May 2 . . . Washington AD show, Statler hotel.

May 1959 . . . Art Directors Club of Milwaukee Exhibit to be held in conjunction with Careers in Visual Communications Conference.

May 2-June 5 . . . STA show Chicago.

May 8-31 . . . Philadelphia AD show, Commercial Museum; Awards dinner-dance May 16, Warwick Hotel.



now...
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more
jobs
than
ever!

EAGLE-A QUALITY TEXT with the new **COVER WEIGHT**

Here's a tip for your next printing job — famous Eagle-A Quality Text is now more versatile than ever! It's available in a *new* Cover Weight in white and matching colors . . . in a *new*, improved "Brite White" in text and cover weights, with greater opacity . . . and in *new* sizes in six eye-catching colors. Now you can specify Quality Text and Cover Weight for more jobs than ever — brochures, catalogs, annual reports and programs in a wide variety of sizes. And you can order envelopes to match. You'll like the economy of this fine printing paper, too. Write for a sample portfolio.

EAGLE-A  **PAPERS**

AMERICAN WRITING PAPER CORPORATION, HOLYOKE, MASS., Makers of famous Eagle-A Coupon Bond and other Bonds, Onion Skins, Manifolds, Record-Ledgers, Bristols, Texts, Covers, Boxed Typewriter Papers and Technical, Industrial and Special Papers

*all
the
pieces,*

designed for

the 38th annual

national exhibition

of the new york a

directors club

were



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From announcement to award certificate, the credit line carried on each of these pieces for New York's most important event of the year reads: (Typography: Haber Typographers, Inc.) Behind this small line is some 25 years of experience, ambitious expansion, and progressive thinking which have built Haber Typographers into one of the largest and finest plants in the country. This year, in taking this active part in the 38th Art Directors Show, we gratefully acknowledge the honor and opportunity given us to participate in this manner.

We invite your inquiry regarding assistance with your typographic problems. Write on your letterhead for our 78-page newly designed one-line specimen book of domestic and imported type faces.

In line with our progressive expansion plans, we have recently installed "Brightype," a major and important breakthrough in reproduction in the Graphic Arts.

Haber Typographers, Inc.
115 W. 29 St., New York 1.

LONGacre 5-1080

A precision instrument designed for the Graphic Arts
KENRO "VERTICAL 18"
 Camera

Takes up
 LESS space
 than three
 file cabinets



You can do any of the following quickly, easily:

- Reproduction quality positive or reverse stats
- One shot, right or wrong reading, photocopies (NO negative step)
- Velox prints both coarse and fine screen
- Line or halftone negatives for offset printing
- Enlargements to 4 times in one shot
- Reductions to 5 times in one shot
- Photograph products or packages in perspective or "head on"

Exposures are made by pressing a button... the automatic reset timer does the rest. Focusing and sizing by micrometer dials.

The Kenro "Vertical 18" Camera is precision built to meet the rigid standards of the printing trades. It is not a stat camera or a modified lucida device. With the newly developed Prismatic Head the Kenro becomes an invaluable piece of equipment for studios, art departments, advertising agencies or any one working in the graphic arts. The Prismatic Head allows you to make reproduction quality photocopies, positive or reverse, in one shot. It completely eliminates the film or negative step. Think how much valuable time and money you can save by making all your own stats, photocopies and screened velox prints right on the premises, for only a few cents each and to the exact size you need.

The Kenro can be operated in ordinary room light with standard A.C. 110 current and requires only a closet size darkroom. Write today for complete information.

COMPLETE WITH—Standard and Prismatic Heads. Standard Goerz lens and two additional lenses.

\$1750.00

can be purchased on time or rental plan.

KENRO GRAPHICS, INC.

27 Commerce Street, Chatham, N.J. Dept. E-4

Please send further information on what a Kenro can do for me.

NAME _____

ADDRESS _____

CITY _____

STATE _____

**production
 bulletin**

*they keep coming... those
 type and paper specimen
 books and new and better
 ways of printing and
 making plates*

TYPE NEWS: Two new specimen folders show Fortune Light, Bold, Extrabold and Bold Italic. From Bauer Alphabets at 235 E. 45th St., New York... some of the finest English Monotype faces are now available in the United States for hand composition. From Amsterdam Continental Types and Graphic Equipment Inc., 268 Fourth Ave., New York 10, you can now get Times New Roman

Times New Roman

Times New Roman Italic

Times Bold

Times Bold Italic

Perpetua

Perpetua Italic

Perpetua Bold

and Italic (14-72 pts.) and Times Bold and Italic (10-72 pts.), Perpetua, Perpetua Italic, Perpetua Bold, all in 10-72 pts. Available on special order smaller sizes of Albertus, Bell, Bembo, Plantin, Scotch Roman No. 137...

From Intertype Corp. a new booklet on How To Select Type Faces which includes 34 10-pt. faces with their italics, printed on six different kinds of paper. You can study the faces and see how each appears on the different grades and colors of stock. 360 Furman St., Brook-

Stephens-Biondi-DeCicco incorporated

Los Angeles, Chicago and New York City



LOOKING FOR UNUSUAL PAPERS

To Spark Your Sales Message and Products?

Here are just a few of the
PROFITABLE
specialty items that
HAMPDEN makes:

PHOTOMOUNT STOCK
CHECK-BOOK COVER STOCK
X-RAY FILM PACKAGING PAPER
GREETING CARD PAPERS
SPECIAL COVERS

★
*Coated and Laminated
Special Embossing
and Decorations*

FOIL, LAMINATED TO
PAPER COVER STOCKS
AND BOARDS, HUNDREDS
OF APPLICATIONS

★
SPECIAL LABEL PAPERS
PAPER FOR
ADVERTISING NOVELTIES
OF ALL KINDS

★
TABLE MAT BASE PAPERS
DESK CALENDAR STOCK
PAPER FOR
PARTY HATS AND FAVORS
ALBUM PAPER STOCK
MATCH COVER STOCK

★
*Plus unlimited color and
embossing possibilities in:*
LAMINATED WATERPROOF PAPERS
LEATHERETTE PAPERS
SUEDE OR MAT FINISHED PAPERS
FLINT PAPERS
FOIL, METALLIC COMBINATIONS
FANCY LAMINATED PAPERS



Hampden has over 500
Specialty Papers to choose from.

COVER PAPERS

that will dress your catalogs
— plus flexibility, durability
and unusual appearance.

SPECIALTY PAPERS

that will give your packages
plus sales value. Decorative,
Soil Resistant, Duotone and
Embossed.

FOIL PAPERS

laminated to any base paper
required . . . Plain, Decora-
tive, Embossed for greater
appeal.

In fact, the HAMPDEN line includes
everything from X-ray Laminated
Papers to Fancy Embossed Board; from
colorful Decorative Papers to Soil Re-
sistant Covers; from Laminated Foils to
Jewelry Mount Board.

*Ask your paper merchant to let you see
his complete portfolio of HAMPDEN
Specialty Papers . . . In the meantime let
us send you working samples of the grades
you are interested in. Write Dept. C*

Hampden

GLAZED PAPER and CARD CO., Inc.
HOLYOKE MASSACHUSETTS

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SALES OFFICES

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San Francisco, Calif. • Los Angeles, Calif. • Seattle, Wash. • Toronto, Canada

production bulletin

lyn, N. Y. . . also from Intertype, new specimen sheets on 11 Futura Light with oblique . . . have you seen those new numerals designed for magnetic ink printing of bank checks? Here they are:

0 1 2 3 4 5 6 7 8 9

Known as E-13/B, they have been cut in foundry type by ATF and are also available from Mergenthaler Linotype Co. Figures are result of cooperation among American Bankers Association, Office Equipment Manufacturers' Committee, representatives of bank check printers and the Federal Reserve System. New, standardized face will speed up banking services, will employ equipment that will read checks printed with magnetic ink, transit data to a sorting and accounting machine. Ink contains iron oxide pigment. For final report on new system, including production data, contact Technical Committee on Mechanization of Check Handling of the A.B.A.'s Bank Management Commission, 12 E. 36th St., NYC . . .

ON PAPER: For a new collection of printed specimens on Artemis, check your Mohawk dealer or write Mohawk Paper Mills, Inc., Cohoes, New York . . . from Mead Papers Inc. comes a whole new series of sample books. In addition to updating your paper sample file they'll stimulate your typographic thinking, thanks to cover designs by Director of Graphic Arts for Mead-Atlanta, Herbert M. Meyers . . . New York and Penn is also talking to designers with ads and mailing pieces designed by top notch ADS Georg Olden, Henry Wolf, and others. Each designer subjects the Penn/Brite Offset to a wide range of copy and printing problems . . . new Penn/Brite Offset dealer in New York is Baldwin Paper Co., 233 Spring St. . .

PRODUCTION NOTES: If you are interested in electronic engraving machines you'll want to know about the Elgrama. Swiss built, it is now being distributed in the United States by Elgrama Supply Co., LaSalle, Illinois. Machine engraves directly on metal, makes plates up to 12" x 18", allows choice of 13 different screens. It can also produce line etchings on a hard plastic with complete dropout in the whites. Works from same size copy only . . . one of the trends in printing materials is the development of lightweight plates to cut shipping costs and simplify press handling. Electroplastic plate is molded and copperplated con-

CONGRATULATIONS

to the exhibitors and award winners in the 38th annual exhibition of the New York Art Directors Club. Your contributions reflect the high standards of craftsmanship in our field. It is our objective, as

a group of leading art services, to complement these high standards of craftsmanship with equally high standards of ethics and business methods, to the benefit of everyone who produces, buys, or sells art

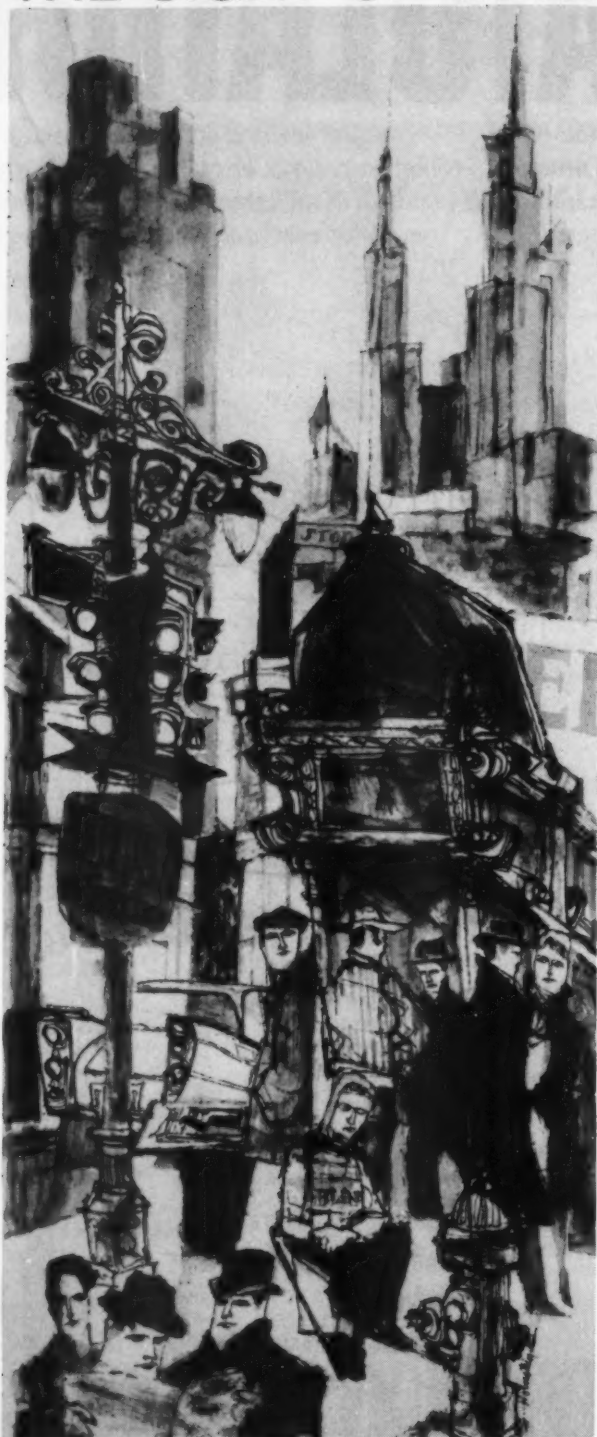


THE NATIONAL ASSOCIATION OF ART SERVICES, INC.

19 west 44th street, new york 36, n. y.

N ART DEPARTMENT, INC.
BOYAN & WEATHERLY, INC.
CARLON STUDIOS
CHENAULT ASSOCIATES
COMART ASSOCIATES, INC.
DESIGNERS 3
DI FRANZA-WILLIAMSON ASSOC.
FENGA & DONDERI, INC.
HEPWORTH STUDIOS, INC.
MAYSHARK & KEYES, INC.
CHARLES W. NORTH STUDIOS, INC.
MEL RICHMAN, INC.
S HENRY KURT STOESSEL STUDIO
VISUAL AD—LOS ANGELES

THE SIGHT OF WPAT



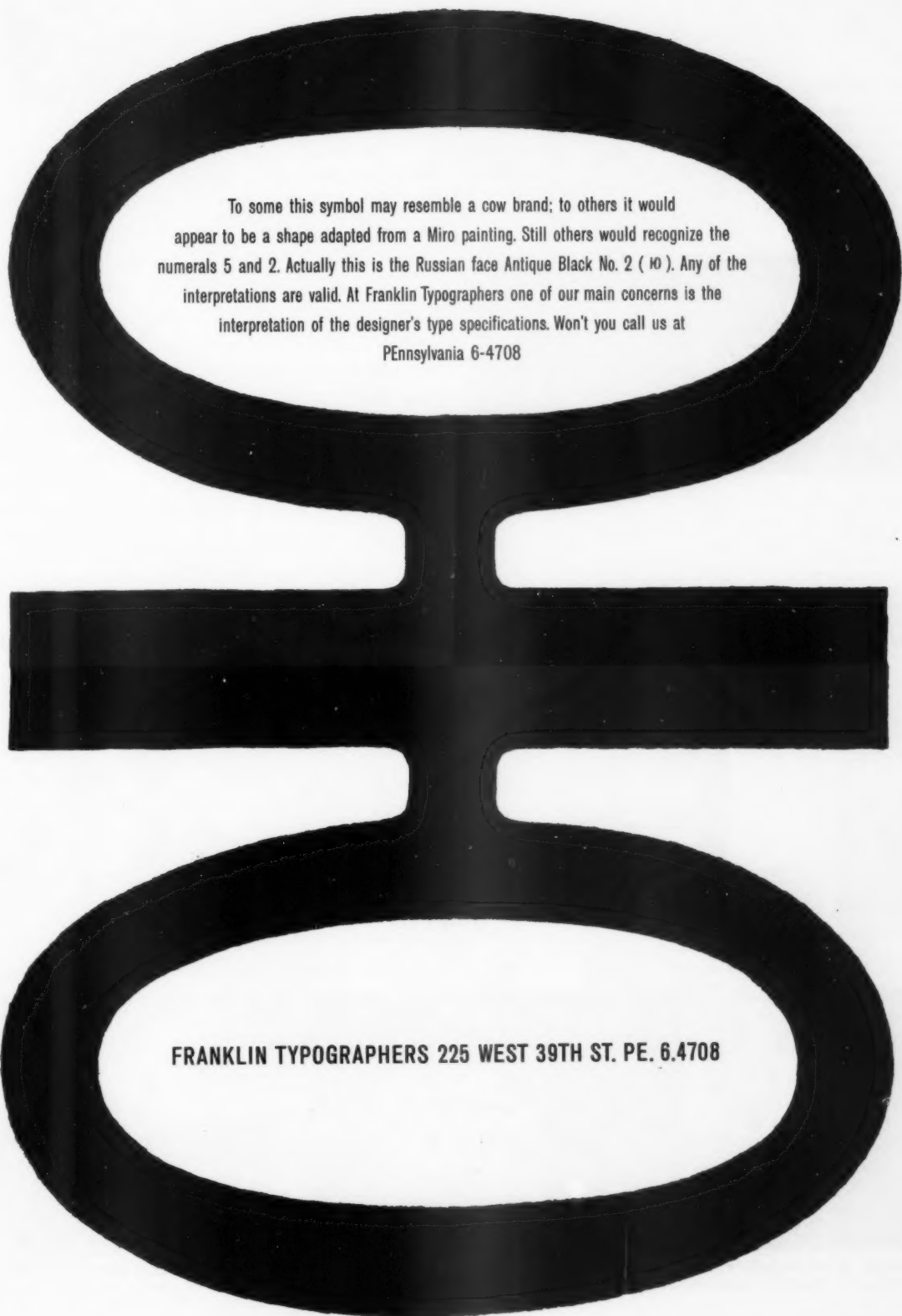
CHARLES HORNSTEIN • ARTIST

THE CREATIVITY OF SUKON STUDIOS

917 THIRD AVENUE • PLAZA 5-0875

production bulletin

ventionally. In place of the lead backing of the standard electro it has a backing of thermo-plastic material which in turn is laminated to an aluminum sheet to bring full thickness to standard 11 pts. At present stage of development it cannot be hot molded, therefore some publications and mat makers cannot use it. Good for cold mold publications, for direct printing. Research is concentrating on metal surface plates, because of their affinity for retaining detail, but with lightweight backings and blocks . . . to speed up production of plastic plates for newspaper production, a method of high-speed induction heating of the molding material plus vacuum forming has been developed. Permits forming the female pattern plate in seconds, ending previous long cycle of operations. Vinyl still seems best plastic for the purpose. Much work on this being done by New York's Daily News . . . also recently developed is a lightweight metal to replace conventional type metal. Known as Jetype, it has been introduced by Rudge Associates, Inc., Springfield, Mass. . . . Jetype metal can be cast, is rigid, is one-quarter the weight of lead, eliminates molten metal pot of type casting machines. Claims to produce superior slug, to eliminate slug burnishing and have excellent affinity for ink . . . screen process printing speeded up by use of Sta-Flo liquid starch and Prang tempera colors. Production bottleneck in silk screen is the slowness of drying using conventional oil base inks. By mixing his own inks from the above ingredients the printer can offer quick drying screen process printing. For data: A. E. Staley Manufacturing Co. . . . new office photocopy process uses single sensitized sheet, makes one copy or a hundred economically at rate of 4 per minute. Quick Silver process is fast, simple, low cost. Peerless Photo Products Inc., Shoreham, L. I. . . . also from Peerless, a photo-positive paper for one-step direct-positive reproduction of drawings. Eliminates negatives. Reproduces from opaque or translucent originals . . . laminated foil-on-paper may soon have a competitor for use in packing materials, labels, name-plates, hang-tags, ad inserts. Paper coated with thin layer of aluminum by vacuum deposition has been developed by F. J. Stokes Corp., Philadelphia. Cuts cost, compared to laminated foil, from 30% to 60% depending on base stock used . . . new offset proofing press offers more reliable proofs. Vandercook's 25-38 Offset Proof Press has cycle of inking, dampening and printing same as on production presses . . . for better produc-



To some this symbol may resemble a cow brand; to others it would appear to be a shape adapted from a Miro painting. Still others would recognize the numerals 5 and 2. Actually this is the Russian face Antique Black No. 2 (Ю). Any of the interpretations are valid. At Franklin Typographers one of our main concerns is the interpretation of the designer's type specifications. Won't you call us at
PEnnsylvania 6-4708

FRANKLIN TYPOGRAPHERS 225 WEST 39TH ST. PE. 6.4708

Art for Advertising
is our
BUSINESS!

Whether your art requirements necessitate "name buying" or "budget buying" you will do well to investigate Charles E. Cooper, Inc., an organized art source with over 23 years experience. Working as a single unit, a staff of experienced artists produce the best in finished art and photography for advertisers everywhere. You can command the services of creative and production men capable of developing your basic ideas into completed visual sales presentations for advertising literature, displays or ads. *Charles E. Cooper, Inc., 136 East 57th Street, New York • White Plains Division, 11 Holland Avenue, White Plains, New York. West Coast Representative: Fred Kopp Advertising Art, Los Angeles, California.*

Equipped and Staffed to Handle Volume without Sacrificing Quality



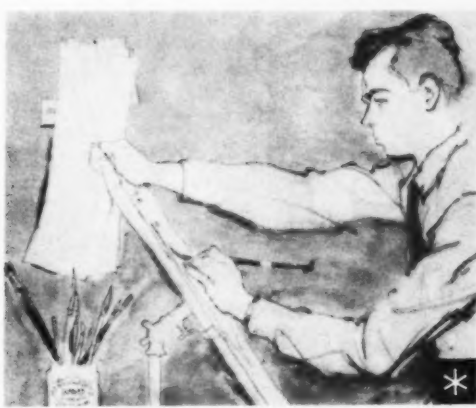
TWO MODERN STUDIOS...one in the heart of Manhattan, the other in White Plains, New York. Both provide efficient working space for production of sales stimulating advertising art.

TALENTED ARTISTS AND EQUIPMENT...intelligent, reliable and capable artists have been carefully selected for our staff. The finest equipment is furnished to help them do a better job.



RESEARCH DEPARTMENT...secretaries consult museums, libraries, and our research files to authenticate data, enabling artists to do your job faster and better.

COMPLETE ASSEMBLY DEPARTMENT...expert technicians specify type and assemble all units into complete mechanicals...efficiently handled to meet the exact requirements of engraver or printer.



ARTISTS

- NORMAN ADAMS
- * JAMES BAMA
- TEASDALE BARNEY
- ALBERT BAXTER
- SHEILAH BECKETT
- WAYNE BLICKENSTAFF
- JOE BOWLER
- ROBERT CHAMBERS
- JOHN CORNICK
- DONALD CROWLEY
- BERNARD D'ANDREA
- JOHN DEL GATTO
- JOE DeMERS
- * JAMES DWYER
- LORRAINE FOX
- HAROLD FRENCK
- EDWARD GOUGH
- * ROBERT HANDVILLE
- NICK HUFFORD
- ROBERT JONES
- * WILLIAM KAUTZ
- ANTON KURKA
- * ROBERT LEVERING
- PHOEBE MACKAY
- FRED MASON
- CHRISTOPHER MUHLERT
- * FRANK MULLINS
- SPENCER PERLSTEIN
- DANIEL PRICE
- KENDALL ROSSI
- JOHN SHAILER
- DON W. SHEFFLER
- * ROBERT SWANSON
- HERBERT TAUSS
- MURRAY TINKELMAN
- TIBOR TORS
- * JON WHITCOMB
- COBY WHITMORE
- BEN WOHLBERG

PHOTOGRAPHERS

- ARTHUR BLANC
- ALFRED JAEGER
- NORMAN GAINES

SEND FOR THIS BOOKLET TODAY

Send for this interesting booklet and learn how this service fits into your advertising plans. It can be valuable to you. Request on your letterhead, please.



CHARLES E.
COOPER
INCORPORATED
136 EAST 57 STREET • NEW YORK



**New
Lucygraf
available
in 2
sizes!**

\$198.00*
COMPLETE WITH LENS
AND HOOD... READY
TO OPERATE
* Limited offer

**NEW MODEL B
\$275.00 COMPLETE**



**SAUL
BASS**

states, "We selected Lucygraf for our studio. It has a bright, sharp image and is fast operating. A valuable asset to our office."

FEATURES

1. HOOD: Grey vinyl, removable.
2. LID: Fits flush, piano hinge.
3. FOCAL PLATE: 18" x 24".
4. LIGHT SWITCH: 110 AC.
5. BELLOW: Heavy duty rollaway.
6. CABLE CONTROLS: Of vinyl covered steel strand. Direct-drive focusing provides absolute tuning in a fraction of the time required by crank types.
7. CALIBRATED PANEL: Of white Formica indicates settings clearly and accurately.
8. LENS: Wollensak Raptor F4.5-32. Enlarges and reduces over 400%.
9. LIGHTS: Two 300 watt standard bulbs in swivel mounts provide brilliant image on tracing paper or two-ply Strathmore! (No hand shadow.)
10. COPY BOARD: 17" x 23" (Handles a full size newspaper page.)
11. CABINET: Rugged heavy ply construction beautifully finished in neutral beige.

DIMENSIONS: 42" stand up height to focal plate. Floor area approx. 26" x 24".

BUY DIRECT FROM LUCYGRAF!

Here is the Luci that outperforms them all! No other unit operates so easily or quickly... gives a clearer, sharper image, or offers such big production capacity in so small a space. A new design concept that is completely trouble-free, vinyl-covered speed-set steel cable controls and clear visual calibrations make possible instantaneous, no-drift focus at every setting.

NOW AVAILABLE - Model "B"
Lucygraf, same, except bigger dimensions. (Focal plate, 25" X 23" - copy board, 24" X 22"). Price \$275.00 complete.

MONEY BACK GUARANTEE

This low price is only possible because you are buying direct... without a demonstration. However, if you are not completely satisfied with your Lucygraf, notify Lucygraf Mfg. Co. within ten days of receipt of your unit and full price will be promptly refunded upon return of unit, prepaid.

HOW TO ORDER

FULL PAYMENT with order (\$198.00)...
Shipped prepaid (U.S.A. only)
PAYMENT PLAN... \$100.00 payment with order.
Balance in two equal monthly payments (60 days).
Send Bank Reference...
Shipped F.O.B. Los Angeles
In California... Add 4% Sales Tax

production bulletin

tion of ad reprints, Vandercook also has the "425". Letterpress proofs of sheet size 24 3/4" x 27" can be turned out at 1500 per hour. One of the first is at the Philadelphia Inquirer... Photoneering is new method of drawing engineering specifications on a photograph. Combined photo-drawing technique said to be a timesaver and an aid to visualizing. Technical Reproduction Service, 375 South St., Newark 5, N. J. . . new line of metallic inks for offset said to give much improved coverage in one impression. Recommended for use on cast-coated stock such as Kromekote and Lustrekote. Seaboard Printing Inks, NYC or Phila. . . new reproportioning camera, Clydesdale 17" x 17" facilitates changing one dimension of copy while retaining the other dimension, also italicizes and backslants lettering and can be used for producing separation negatives, producing bas relief and outline effects, etc. Process Cameras & Equipment Inc., 1153 W. Grand Ave., Chicago 22 . . . Northlite is a new fluorescent lamp offering color-true illumination. Lustra, 32-33 47th Ave., Long Island City, N. Y.

what's new

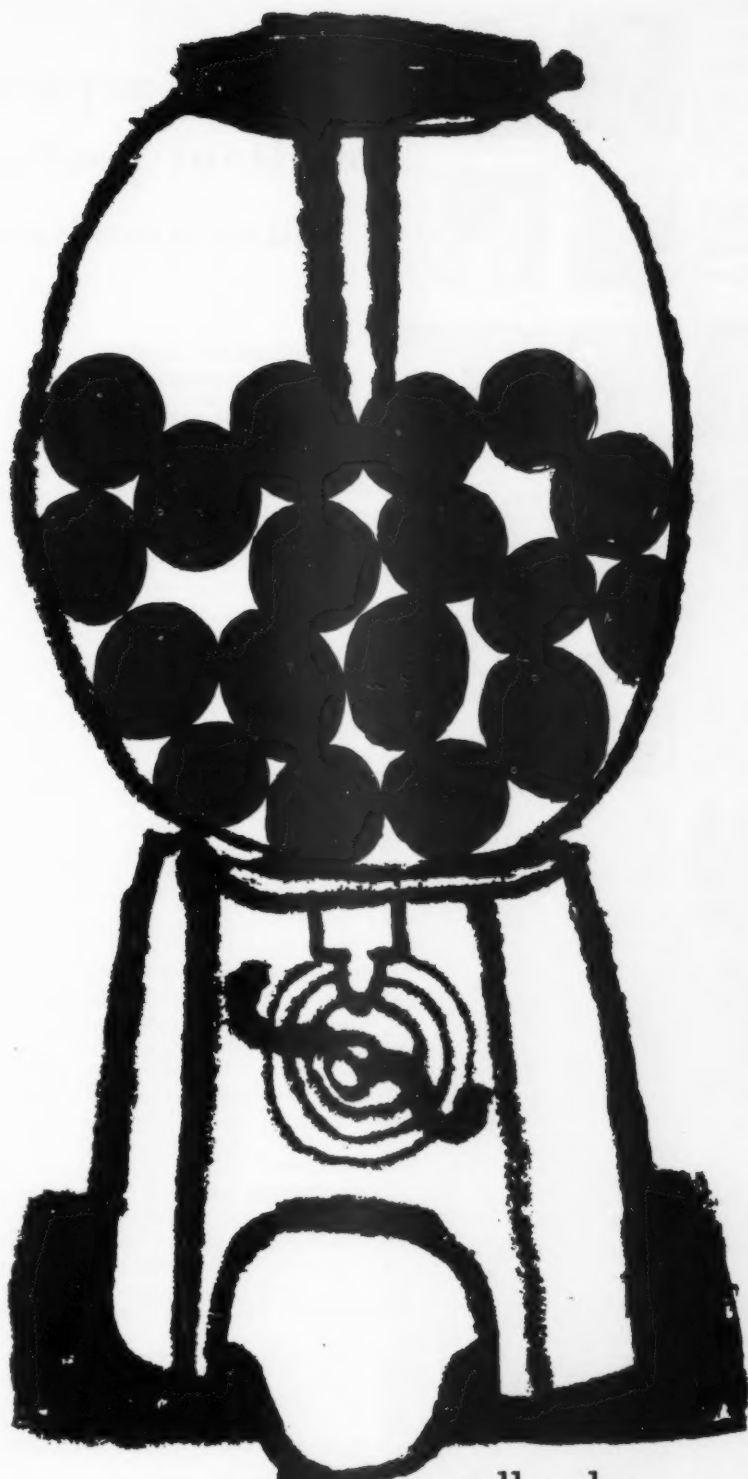
BLACK LIGHT FLUORESCENT PAINTS: The techniques of painting with fluorescent materials which come to life under black light is explained in booklet, Expressions in Light, free from Ultra-Violet Products, Inc., 5114 Walnut Grove Ave., San Gabriel, Calif. Also describes new line of fluorescent paints, chalks and crayons.

FLORIDA PRODUCTION SERVICES: WESCO, a Clearwater, Fla., advertising agency, has established a subsidiary, Production Services, which finds locations, equipment and personnel for northern film producers and photographers. Illustrated brochures describing locations, models, services from WESCO, 811 Court St., Clearwater, Fla.

RUB-ON CEMENT THAT'S DRY: Dry-Stik, for artwork pasteup, is a bar of plastic rubber compounds. Rubs on dry. Leaves a thin, pressure sensitive coating, not sticky to the touch so that many pieces may be safely precoated and piled without clamping together. Forms waterproof bond, does not need thinners. At art supply stores. Details, Dry-Stik Co., 4356 N. Kedvale Ave., Chicago 41.

Lucygraf Manufacturing Co. • 1929 Hillhurst Ave. • Los Angeles • NO 1-0637

gill



we sell color...
dye transfer prints
at Langen & Wind
18 e.49th st. New York
PLaza 3-3911

America's 12 Most Famous Illustrators



Steven Delano



Norman Rockwell



Al Parker



Jon Whitcomb



Ben Stahl



Austin Briggs



Peter Helck



Albert Dorne



Dong Kingman



Robert Fawcett



Fred Ludekens



Harold Von Schmidt

America's Leading Fine Arts Painters



Ben Shahn



Stuart Davis



Syd Solomon



Ernest Fiene



Adolf Dehn



Doris Lee



Will Barnett



Arnold Blanch



Dong Kingman



Fletcher Martin

America's Most Successful Cartoonists



Rube Goldberg



Al Capp



Barney Tobey



Willard Mullin



Dick Cavalli



Milton Caniff



Virgil Partch



Curney Williams



Harry Haensgen



Whitney Darrow, Jr.

What separates the brilliant performer from “just another artist”?

By **ALBERT DORNE**
Famous Magazine Illustrator

THE brilliant performers in every field of art agree on one thing: Talent, alone, is not enough. It is sometimes all that a young man or woman needs to get started in art. But to move into the circle of top professionals, an artist must know all the modern, advanced techniques of picture making.

Only then can he develop a style of his own . . . the ability to think out picture problems . . . and the craftsmanship which will set him apart from run-of-the-mill artists.

You can't get this knowledge of methods from "on the job" experience alone. Or from time spent with a morgue and clips trying to figure out the techniques of name artists. You certainly can't fit a regular schedule of classroom study into your busy work day. And you don't want to waste time traveling to and from school.

It Takes Success To Teach Success

That's why home study with the Famous Artists Schools makes such good sense if you're ambitious and recognize the need for more training. You study in the privacy of your own home or studio. Set your own pace. Concentrate on the things you need help with most.

Even more important, you benefit directly from the long years of successful experience, the trade secrets and techniques of America's most famous artists. You learn the short-cuts and the special ways each of us has de-

vised to work out creative problems. And your completed assignments are constructively criticized by a method which we sincerely believe is the most personal and effective ever developed.

Our original course in Commercial Art and Illustration proved so effective that two equally great courses — one in fine arts painting and another in professional cartooning — have since been created.

All three courses follow the sound principle that is the cornerstone of the Famous Artists Schools: It takes success to teach success.

Free . . . Complete Information On The Three Famous Artists Courses

There are very few artists who could not profit from one or another of the Famous Artists courses. If you're ambitious and want to increase your earning power, you'll want to know more about our Commercial Art & Illustration course . . . or our course in professional cartooning. Perhaps you've already made your mark and now want to master the techniques of fine arts painting for your leisure and your retirement years. But even if you have no interest in training for yourself, you surely know some young "hopeful" — an assistant or a friend — who might someday become a brilliant performer with the proper professional training. Use the coupon below or give it to somebody you think would be interested. There's no obligation, of course.

FAMOUS ARTISTS SCHOOLS

Studio 911 Westport, Conn.

Please send me, without obligation,
information about your three professional art courses.

Mr. _____ Age _____
Mrs. _____
Miss _____ (please print)
Address _____
City _____ Zone _____
County _____ State _____

Jack Breslow is a champion of the extraordinary. He acquired his art education at the Art Students League in New York. Further studies in Provincetown were followed by a long intense stay at the Academie Julien, Paris. After Service in the U.S. Air Force he worked in Montreal and New York. He is married and has one child. What little time he spends away from the board he shares with horses, cameras and books.

JACK BRESLOW

the artists' artist!

Straight from New York and creating immense interest in Detroit art circles, Jack is one of the most interesting illustrators we have represented. His education, which was extensive, taught him concentration, and his professional experiences have developed him into a genuinely profound artist. Serious, intense and enthusiastic, he constantly strives for finer art in advertising. Jack is a most important addition to McNamara Brothers, Inc. We have seen him in action on some of the largest accounts in America. He has made such enormous strides here that we are all left a little breathless. Why is it we always wish such men were twins?

McNAMARA BROTHERS, INC.
38th Floor, Penobscot Bldg.
Detroit 26, Michigan
WOodward 1-9190

For greater creative impact... Illustration!





We don't really have one—
honest—but many clients think we
do because through our cumulative
experience, we sometimes seem
to be reading their minds.

We invite you to use our services

**PLANNING AND DESIGN
LAYOUT
LETTERING
ILLUSTRATION
PHOTOGRAPHY
RETOUCHING
MECHANICALS
PRODUCTION**



Extend your psyche and call in Mike
or Don.

PLAZA 1-4760

FENGA & DONDERI INC.

tax talk

MAXWELL LIVSHIN, CPA

New depreciation allowance

The most important change of the 1958 tax amendments affecting the greatest number of taxpayers is the provision permitting an additional first year depreciation allowance on depreciable property acquired by purchase during 1958.

The allowance is elective. It applies to personal tangible property, whether new or used. It applies only to \$10,000 of newly acquired property (\$20,000 if a joint return is filed).

The rate of the additional depreciation, 20%, applies to the full cost regardless of the time during the year when the property was acquired. Exception: If, under the taxpayer's regular method of deducting depreciation, no deduction would be allowable in the year of acquisition, then the 20% deduction would be deferred until the next year.

If depreciation on additions during the year is ordinarily prorated by months, not counting periods of less than a half month, any acquisition by a calendar year taxpayer after December 15 would be disregarded.

The additional 20% is allowed in addition to the regular first year's depreciation including that computed under accelerated methods (declining balance methods, sum of the year's digits method, etc.).

what's new

TYPO COMP: This is a fingertip indexed clip book of 112 pages containing cross section of basic type styles in point sizes most commonly used for body material. Printed in black on white bond stock. One page has all caps, leaded about 4 points, and reverse upper and lower case leaded 3 points. Succeeding pages, one for each face and size, are set solid and leaded one, two and three points. User clips portions of appropriate page, pastes it in position, so client sees actual type in face related to one to be used. Details from Parkway Art & Advertising, Inc., 660 W. Washington Blvd., Los Angeles 15.

PHOTOGRAPHY/REPORTING CASES: Brochure of case histories by users of Sickles Photo-Reporting Service, a network of over 1000 photo-reporters directed from Sickles headquarters, 193 Maplewood Ave., Maplewood, N. J. Free copies from Sickles.

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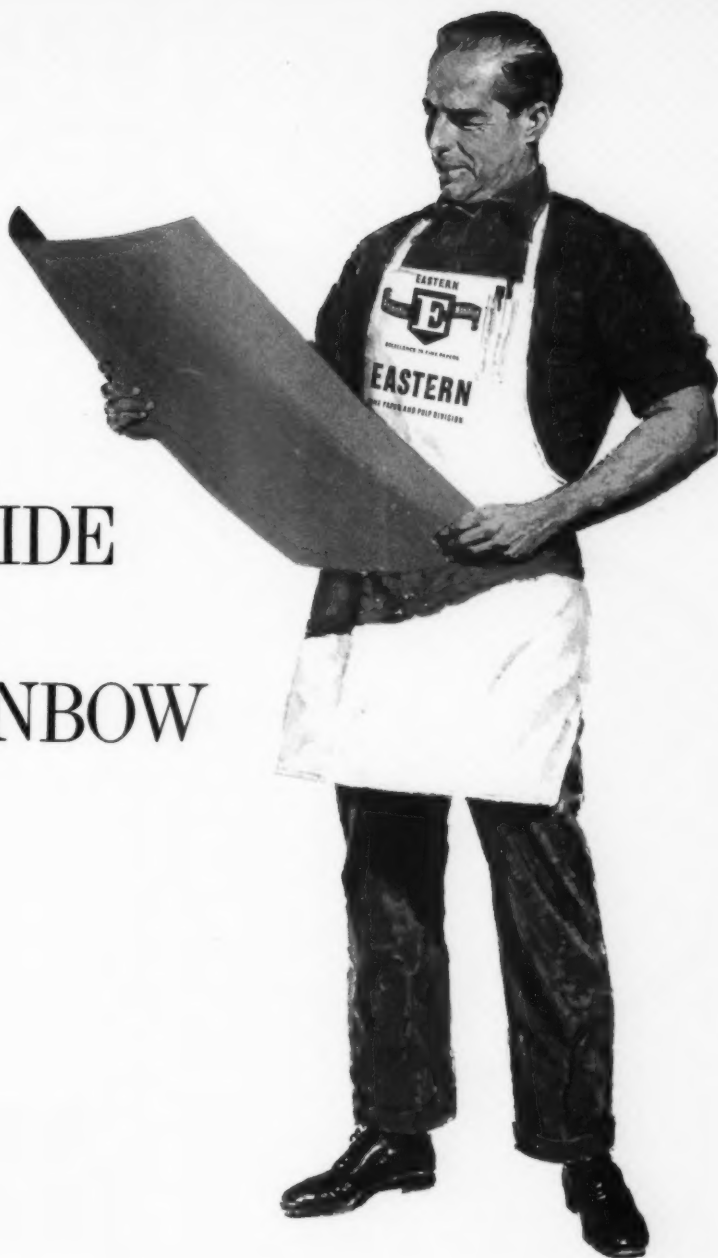
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PRIDE IS A RAINBOW



Six different hues on the all-new Eastern paper: Atlantic Pastel Offset, Suede Finish.... Mistie Blue. Smokie Gray. Daffodil Yellow. Ocean Green. French Cream. Dustie Pink.... Matched by the same shades on Atlantic Pastel Cover, Suede Finish.... Pride. The extra in Eastern Fine Papers. The extra in the work of proud printers.



Atlantic Pastel

COVER AND OFFSET

EASTERN FINE PAPER AND PULP DIVISION • STANDARD PACKAGING CORPORATION • BANGOR, MAINE

When the latest trends in the graphic arts field are recognized as NEW you can be certain MONOGRAM has already used them for its clients.

Let us show you some of the trend makers—Monogram's samples. Call us or drop us a line to put your name on our mailing list.

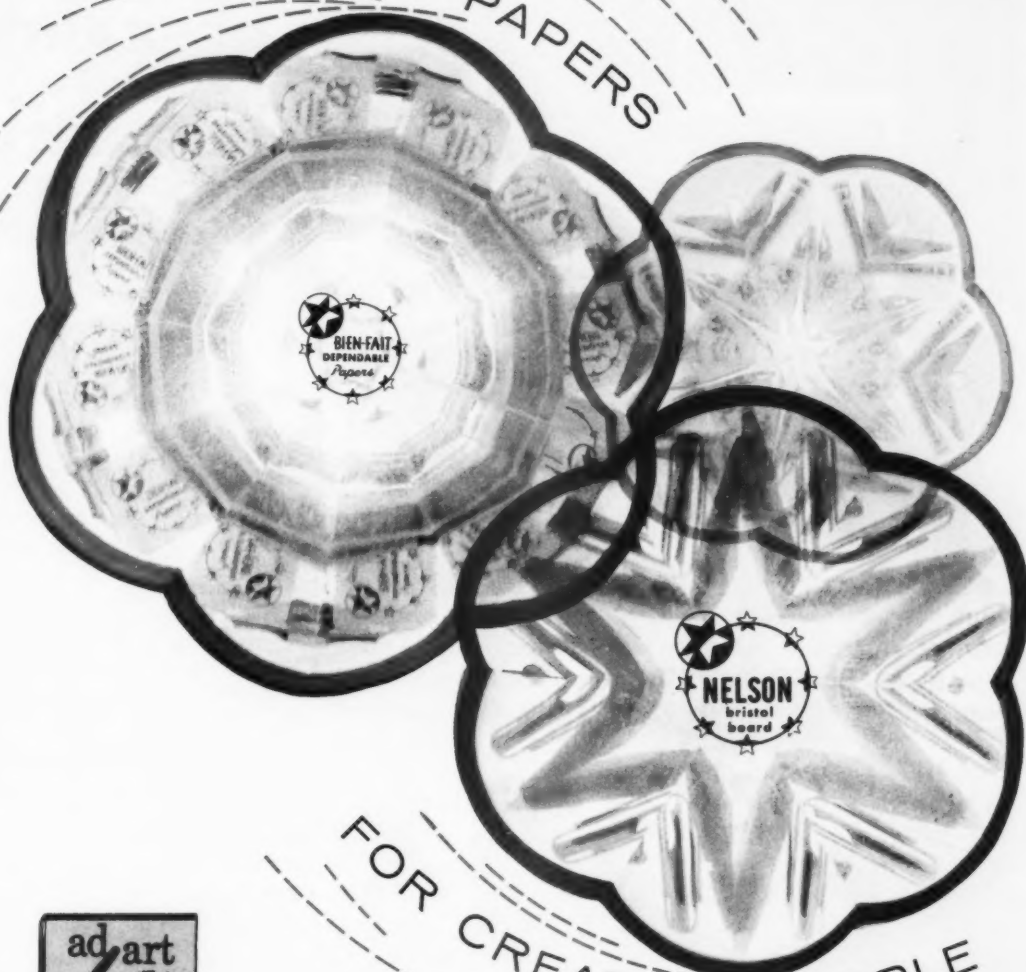
MONOGRAM • NEW YORK — 515 Madison Avenue,
New York 22, New York. PLaza 3-8974.

GO-MONOGRAM • DETROIT — 307 Curtis Building,
Detroit 2, Michigan. TRinity 5-5100.

MONOGRAM ART STUDIO INC



CREATIVE PAPERS



FOR CREATIVE PEOPLE



Artists, Designers and Art Directors are constantly striving for newer, fresher and important ideas to express the trends of our time and transfer their reactions into a vital visual force.

Creative artists' papers are a necessary adjunct to accomplish the transition of inspiration to reality.

Bienfang layout and visualizing papers, Bristol Board and Illustration Board have gained their place among the series of events, that upon completion becomes the magical quantity known as a work of art.

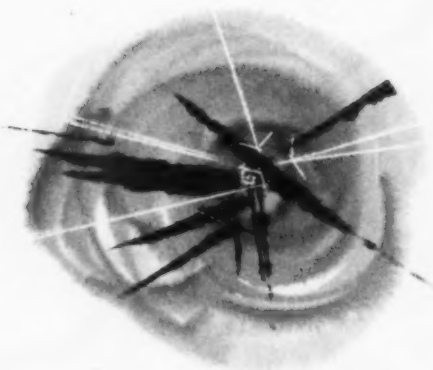
Enhance your creative craftsmanship and spirit by beginning with a Bienfang quality paper.

Look for this seal of genuine quality.

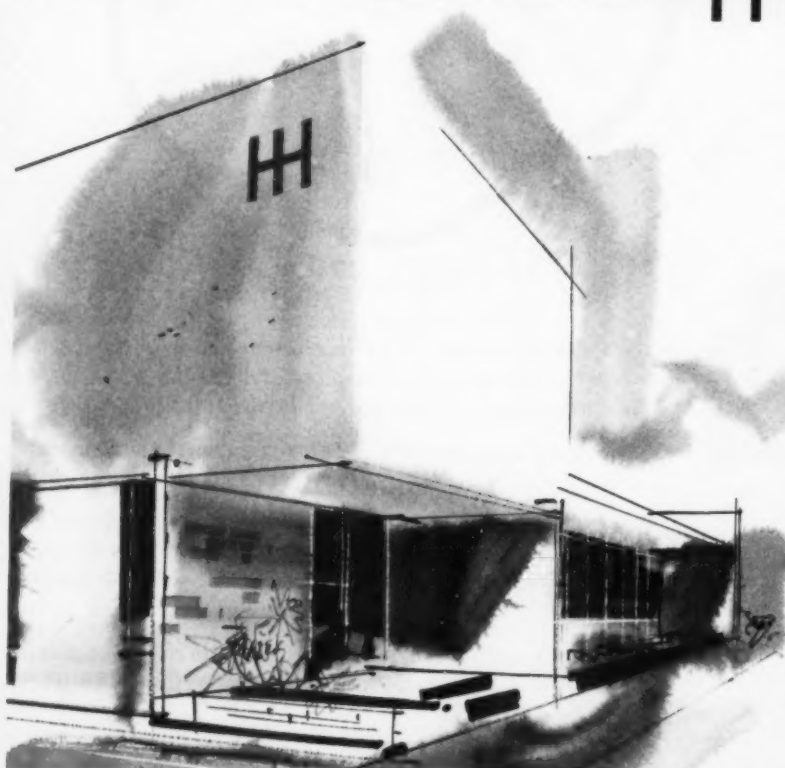


ask your dealer for them today or WRITE DIRECT FOR FREE SAMPLES

bienfang paper co., inc. metuchen, n. j.



FROM ALL OVER THE SOUTH CENTRAL STATES MORE AD'S ARE BUYING THE COMPLETE ART SERVICES OF HH. 17 YEARS OF STEADY GROWTH PROVES CLIENT ACCEPTANCE OF SOUND CREATIVE THINKING—BACKED BY A STAFF SKILLED IN SALES GRAPHICS. A MODERN STUDIO WITH EVERY FACILITY TO SERVE YOU BETTER. JUST WRITE FOR MORE INFORMATION



SINCE 1942 • HH ART STUDIOS, INC., 134 ZEIGLER ST., DAYTON, OHIO • BA 4-0338

OF RESEARCH AND RUBBER CEMENT

An agonizing reappraisal of research...

The way some agencies make it almost an end in itself...

by Walter O'Meara

Walter O'Meara, creative consultant to Sullivan, Stauffer, Colwell & Bayles says advertising needs research like an art department needs rubber cement... it's a tool but not an end in itself. His creative pummeling of the way some research is misapplied was directed to the 4 A's Eastern Conference Research Workshop several months ago.

Although his remarks were aimed at the relationship between copy and research, they apply equally well to art-research togetherness.

I hope it won't confuse things too much if an advertising man starts off this "agonizing reappraisal" with a little anthropology. I would like to say a few words about the Apache Indians.

The Jicarilla Apaches live in northern New Mexico. In the center of their reservation is a village called Dulce—about a dozen houses, a trading post, a post office. These Apaches are a pretty primitive people. They still burn down the house that anyone has died in. They still reckon their wealth, not in dollars, or in sheep, but in horses.

Whenever I drive home from a vacation in Arizona, I usually stop off at Dulce to see my cousin. He isn't an Apache. He's the Indian Agent at Dulce. He takes his job very seriously, and he's pretty proud of those Indians.

Last Spring, when I stopped off at Dulce, my cousin took me to see the Indian's council room. A research man would have felt right at home there. The

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PELIKAN GRAPHOS drawing ink fountain pen, for
finer, smoother drafting, illustrating, lettering, cuts
stop and fill time 99 per cent; 60 interchangeable nibs.

PELIKAN FOUNT INDIA excellent drawing ink
for any fountain pen; dense black,
non-clogging, quick drying,
free-flowing.

PELIKAN WATERPROOF
DRAWING INKS 19 vivid
colors, completely opaque
black and white, special
types for acetate and
coated papers; free-flow-
ing, blendable, dilutable,
100% waterproof, erase
well; 1 oz. bottles and up.

PELIKAN
CONCENTRATED
DESIGNERS'
COLORS
78 brilliant hues
in 1 oz. tubes.

PELIKAN OPAQUE COLOR BOX rustproof; holds 12 or 24 opaque or transparent Pelikan water color pans.

Pelikan

Premium quality at standard price.

Pelikan art materials are imported from West Germany,
made by the world-renowned firm of Günther Wagner.

Pelikan-Werke, Hannover.

CONTROL

It was only an old vision's tale

Chromatography, spectrophotometry, long, but tedious, that being well known to a person, means a daily struggle. Other control devices, however, had been tried — but none a historical precedent. It was Edward Jones in 1773, he said.

Spurred by the scientist's conviction, Jones patented a unique instrument — a measuring device which has been called the "measuring of precision analysis."

Like all things, new control systems are now known to be. Based on the original and painstaking labor of great men, the Jones — and the present day — that constantly grows the operation of modern pharmaceutical manufacturers. It is here.

that Taylor has been able to be of real service. The day-instrumentation process for some of the most precise, for example, demands precise time, precise control during investigation and processing. It was achieved automatically by Taylor controls.

Taylor has come to meet control in both the chemical, but, most, paper, procedure — where ever new science and control key variables the measurement, process, flow, transfer, liquid level, speed, heat, weight and density.

Consistent with a Taylor Field Engineers visit your plant today — it may save much. Taylor Instrument Company, Rochester, N. Y., Toronto, Ontario, London, England, and Melbourne, Australia.

Taylor Instruments

The man of SHARONSTEEL... says "make quality a tradition"

Bill Wetzel: a pickle inspector who substitutes brain for brine

Bill Wetzel's head of picking has nothing to do with preserved pickles. To Bill and his colleagues, picking is the chemical process by which acids and brines are removed from steel. Bill's 17 years' experience qualifies him as an expert — one of a team of craftsmen that the renowned manufacturers rely on to export the finest quality goods when they export to America.

SHARONSTEEL For 26 Years a Quality Name in Steel

SHARON STEEL CORPORATION, BRIDGE, PA.

THE COMPANY IMAGE IN ADVERTISING

*how concentrating on one aspect of the image
can project the whole image*

An efficient company image advertisement must communicate a consistent message to a large number of readers. This message is usually impressionistic rather than logical; it depends more upon an arresting illustration or a forceful headline than upon copy.

On the level of an individual ad, the advertiser who wants to project a powerful company image must usually sacrifice all other long-range advertising goals to this purpose. If too much product information is introduced, the company image may be obscured.

The most effective company image advertisements do not attempt to project a complete picture of the advertiser's policies and operations; they concentrate upon a single aspect of the company image. Both the Taylor Instruments ad and the Sharon Steel ad shown here highlight the same aspect of the advertiser's company image — quality. Although these two examples use different approaches, the content and treatment in both illustrations work together to produce the desired company image.

In the Taylor Instruments advertisement, the impression of antiquity conveyed by costumes and background is reinforced by a treatment which is itself antique. The meticulously engraved Bettmann Archive print captures both the spirit and detail of a bygone era. The copy contains no references to the founding date of Taylor Instruments, but a Starch Reader Impression Study of the advertisement demonstrates that readers commonly assume that Taylor Instruments is one of the oldest companies in its field. Readers also assume that Taylor products are used primarily in medical and surgical applications, even though the possible product applications include a wide range of manufacturing and processing operations.

Together, the impressions of a long-established firm and of a business which is devoted primarily to the rigorous demands of medical usage impart a convincing argument for quality and dependability.

The Sharon Steel advertisement generates the impression of quality by focusing upon the idea of craftsmanship. The

excellent Karsh of Ottawa photograph stands out in sharp contrast to those illustrations which use employees as mere props for product demonstrations. In this case, the advertiser's products are the props.

Like most of us, business readers like to think that they can read character in a man's face. In this model's face, readers saw the character of both the employee and the company. They called the model an alert, intelligent, conscientious and experienced worker and generalized these personal qualities to Sharon Steel as well.

In the current period, the craftsmanship theme is particularly effective for communicating the idea of superior quality. Most business readers are convinced that automation techniques will be used more and more extensively in both production and quality control, but they are not convinced that automatic methods of manufacture and inspection can equal the thoughtful, painstaking attention of individual workers.

walls were covered with charts. They were big, professional-looking charts—something like one of our better new-business presentations.

They were a full-dress research job—a study of Dulce, made by the Research Center of Stanford University. They divided the town up into various areas. The red area was residential. The blue one, light-industrial. The yellow one, heavy-industrial. The green one, recreational. And so on.

Well, you had to wonder about it a little. But my cousin explained it was the Indians' own idea. They had hired the Stanford Research Center to make the study. What's more, they paid for it out of their tribal fund. They had shelled out \$25,000 of their own money—and, boy, that's a lot of horses!

"Well," I said to myself, "if the Jicarilla Apaches have gone in for research, it's probably here to stay. All we can do is make the most of it."

As a matter of fact, I've always been of the opinion that any creative man who doesn't make the most of research ought to have his head examined.

Curiosity + selling instinct

I'll admit that creative people are sometimes pretty hard to explain. But I think you can say that a really good creative man—or woman—is a combination of two things: *curiosity* and a strong *selling instinct*.

He's got a natural and insatiable curiosity about *things*—what they're made of, how they work, what they do, how they're different, how they're better.

He can never learn enough about people—who they are, how they live, what they think, how they act.

Then, once he's got the facts, he wants to *tell* the people about them. Look, man, it's got small bubble lather, it contains dialminate, it gives you triple-action traction.

He's got the itch to communicate. He's got the urge to sell.

But first the facts. How does a creative man get hold of them? The ideal way, of course, is for him to go out and gather them for himself.

It was my good fortune to be brought up in the advertising business by two of its greatest practitioners: James W. Young and James D. Woolf. And one of the best things they did for me was to make me get out and talk with the *people* before I started making with the words.

Every copywriter in J.W.T.'s Chicago office in those days was, to a certain extent, his own research man. He rang doorbells in Peoria, Libertyville, Val-

art director: MARTIN STEVENS

agency: BATTEN, BARTON,
DURSTINE & OSBORN, INC.

photographer: GLEB DERUJINSKY

dye transfer retouching: ARCHER AMES ASSOCIATES



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black & white

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retouching

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*demonstration on request contact: ARCHER AMES/LEON APPEL/LORAN PATTERSON



STANLEY MELTZOFF, a native New Yorker born in 1918 began his career as an art historian. He taught at City College before the war. During the war he was an illustrator for *Stars & Stripes*.

Stanley Meltzoff's paintings hang in corporate collections including Rohm & Haas and United Engineers, and in many private collections. He has written articles for the leading magazines and his paintings have appeared in *Life*, *Parade*, *Argosy*, *True* and *McCall's*. He has been working on one campaign, *United Engineers*, for the past four years.

Rohm & Haas

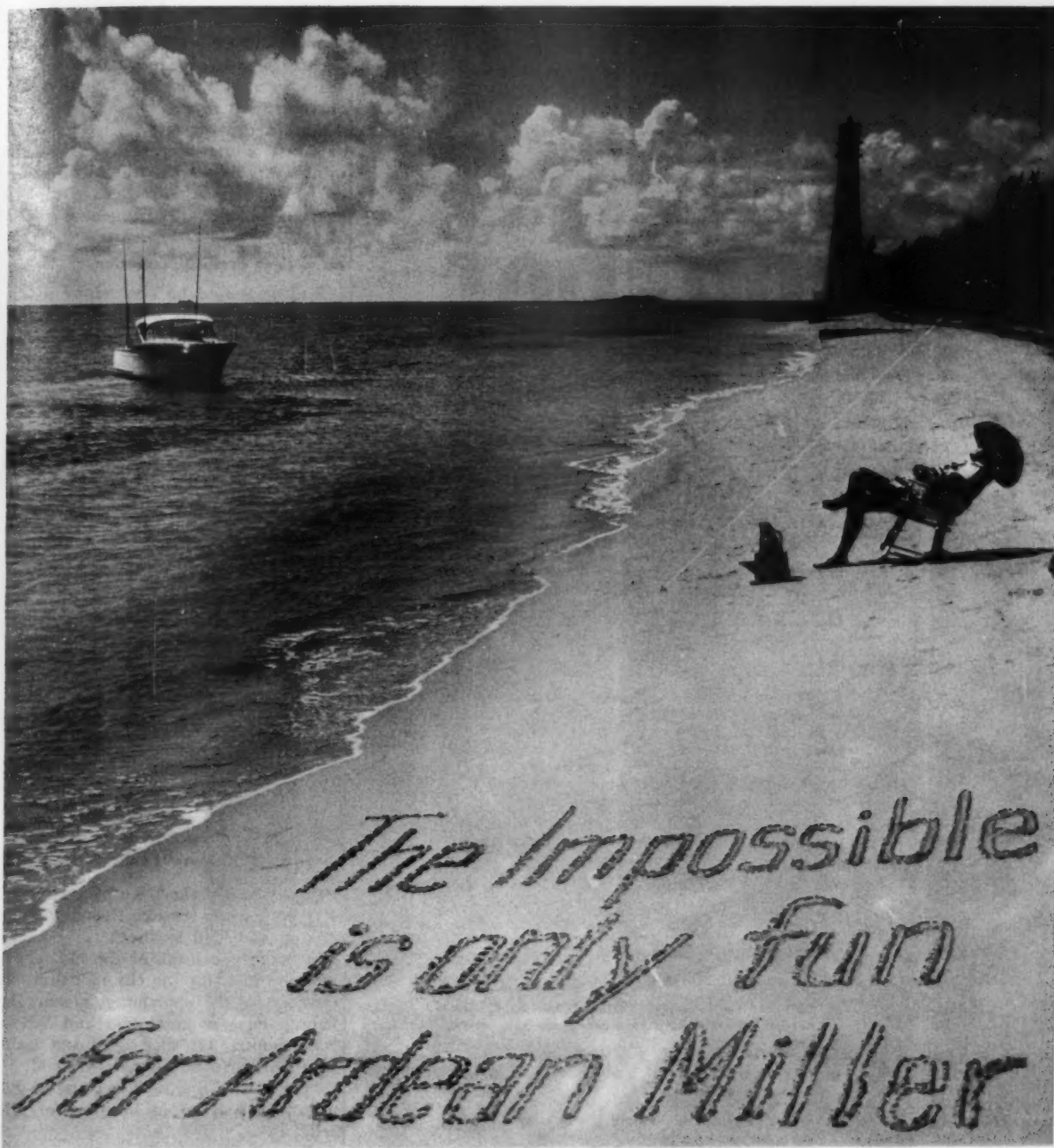


Only a painting can match the most imaginative sales message. Only a painting can make the simplest statement exciting. On our staff of fine artists there is someone who can make your advertising more vivid, more memorable. To see other work of Stanley Meltzoff or any of the artists listed below, just give us a call. We'll be glad to show you a portfolio.















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paraiso. He went from house to house with his questionnaires. He talked with people... and so he came back to the office with a feeling for the human quality in his figures.

Well, a copywriter has time for only so much of that sort of thing. But I think every copywriter should do some of it. The rest he can leave to his agency's research department.

research—a personal extension

And he should be very happy to do it. He should think of large-scale consumer research as nothing more than an extension of his own personal curiosity. Where he can interview a few dozen housewives, his agency's research department can interview thousands for him.

This is wonderful! But there's a catch in it. And now we come to something that deeply concerns many creative men and women.

Consumer research—so much of it—is anything but an extension of the creative man's natural, personal curiosity. It's something way off in left field. Something done for him—and sometimes, he feels, to him—but not with him.

In other words, he doesn't participate. There is no "togetherness." Too often the copywriters never even see the questionnaires before they go out. Too often they have no hand at all in an activity that is supposedly conducted chiefly for their benefit.

research for research's sake...

Too often, in short, we have research for the sake of research. Research that is almost an end in itself.

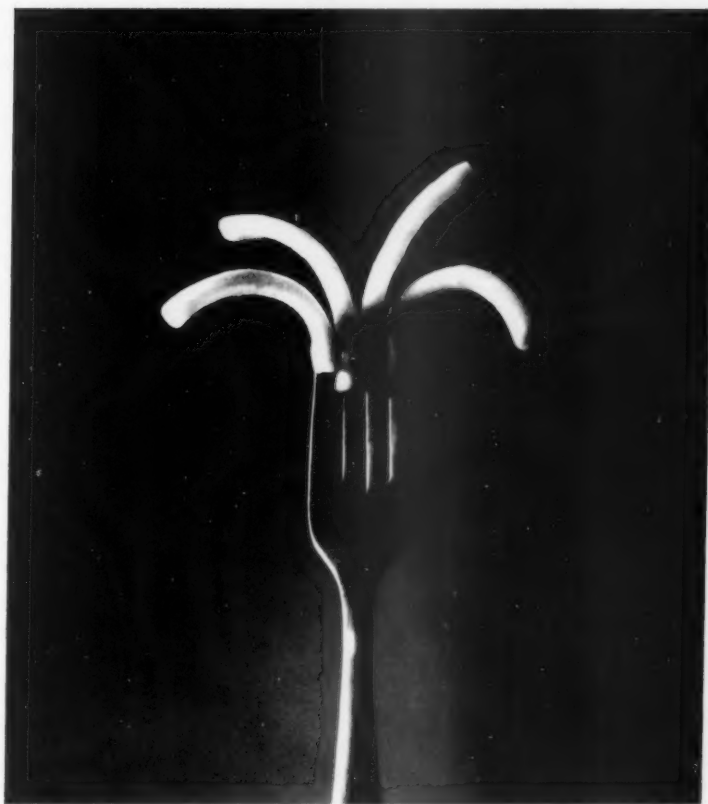
It makes me think of the old fellow who was hired by the city to polish the cannon on the courthouse green. He figured he was underpaid and had a raise coming. He tried again and again to get one. No luck. Finally he said:

"To hell with this. I'm going to get a cannon and go in business for myself."

Too many research departments, it might be said, are in business for themselves. And that is why so many creative people take a dim view of them. They feel restricted and frustrated when they must conform to the findings of a research job in which they have had no part. They feel thwarted by a conspiracy of statistics, many of which they don't understand, and a lot of which they don't believe.

This deplorable viewpoint, is not always the fault of the research department, and it may, and often does, result from the natural laziness of copywriters.

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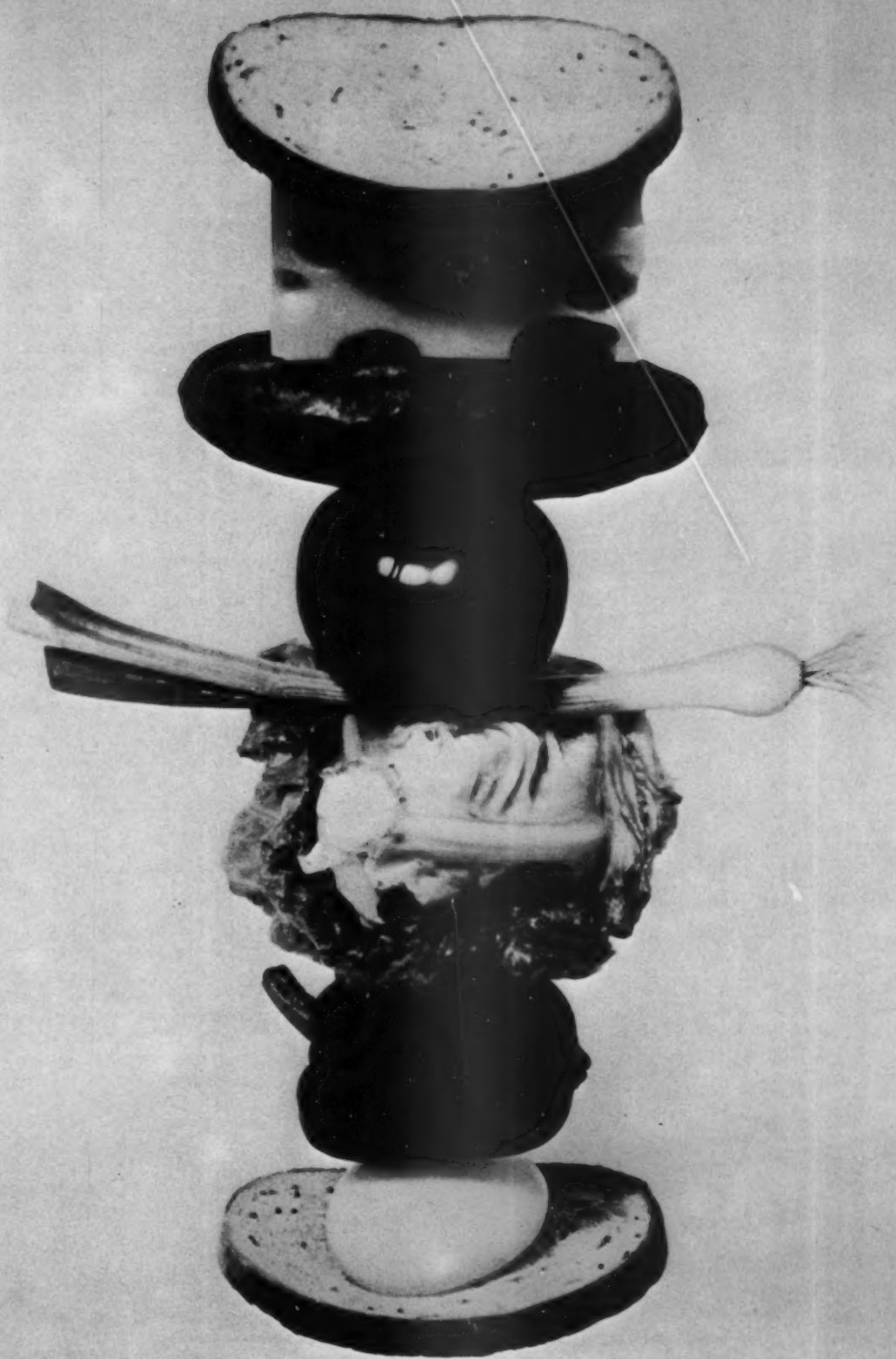
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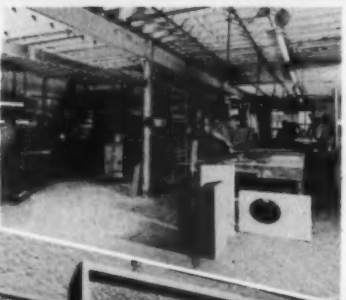
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But the viewpoint *does* exist. And it will never be changed, I am afraid, until the situation that causes it is corrected.

Creativity most important . . .

Let us face an essential fact: Advertising is far more an art than a science. Creative talent, not research, is the most important ingredient of an advertising campaign.

Research, important as it is, can never be more than an adjunct to talent, experience, and a good copywriter's intuitive understanding of people.

Statistics, as far as I know, have never moved people to *any* kind of action. The statistics of the Battle of Britain were staggering—thirteen Spitfires, at the end, against the whole Luftwaffe. But it was Churchill's ten immortal words—most of them one-syllable words, by the way—that stirred the world.

Since we are not in Russia, I guess I may quote Joseph Stalin: "A single death is a tragedy, a million deaths is a statistic."

Statistics have never written a great book, a great play, a great song—or, for that matter, a great advertisement. But some very fine advertisements, as we know, have been written without benefit of punch cards or IBM machines.

of research and rubber cement . . .

This is not to write off research. A modern advertising agency could no more get along without it than an art department could without rubber cement.

But it does seem to me that research—and consumer research particularly—tends to become too big, too technical, too complicated, too compartmented . . . and too divorced from the creative functions of the agency.

The result is: we get statistical summaries, breakdowns, and analyses that haven't much to do with that amorphous, unpredictable, and usually illogical thing called people.

Along with this, naturally enough, research tends to become stereotyped. It asks the same old questions in the same old way—and comes up with the same old answers. The same thing can often be said of copy testing—a form of research that is especially prone to degenerate into an orgy of statistical hair-splitting.

All this, is not an indictment of research *per se*. You can't argue with research: but you can question the way it is sometimes used. Maybe you can even try to do something about it. There should be some changes made, I think.

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And the first is to get back to the basic faith that ideas, creative talent, and creative experience are the important things.

research a phase of creativity . . .

The second is a realization that research—good research—is in fact merely a phase of this same creative process. Creative people are not by nature opposed to research. They are only opposed to having it thrust upon them. What they really want—whether they always know it or not—is a real part in the research program. A good creative man or woman has the same enthusiasm for research that he has for communication. He gets from it a direction, a confidence—and often an inspiration—that nothing else can give him.

If that is so—and I am sure it is—the most natural thing is to make certain that the creative people take part personally in every research project. They should have a hand in the preparation of the questionnaires: perhaps they should even write them. They should feel free to suggest revisions, additions, eliminations.

get out in the field . . . yes, you

During the pilot research, they should get out with the questionnaires themselves and talk with the people. When the data is in, the creative people should take part in its evaluation. Not at the very end, when it's too late to do anything about it; but at a stage when rechecks and additional calls can still be made. And, of course, it's always helpful if the research can be completed before all the copy is written and the layouts and storyboards finished.

The question remains: How can such a "togetherness" be promoted? Well, there are many ways, no doubt. The main thing is a willingness to do it. But I might cite one example from the agency with which I am associated, Sullivan, Stauffer, Colwell & Bayles.

SSC&B has just set up a new department called Copy Development Research under Luther Wood. It will have many functions. One of its most important jobs will be that of serving as liaison between creative and research personnel.

There are other ways, and to each agency its own. But in this direction, I am quite sure, will be found more effective, more meaningful research. And happier copywriters.

This way, also, lies great advertising. For nothing works so hard and does so well as a brilliant piece of copy based on a brilliant piece of research. ●

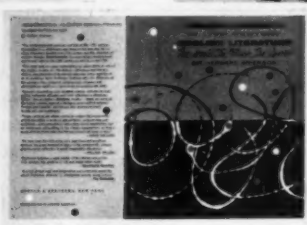
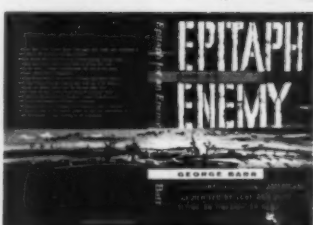
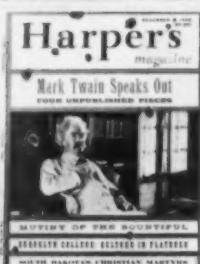
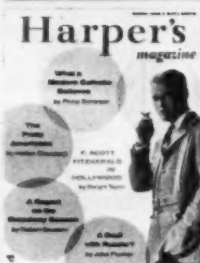
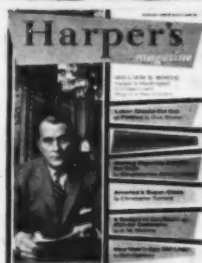
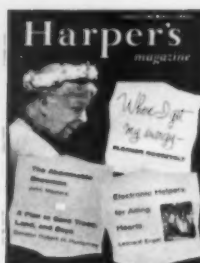
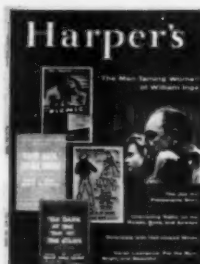
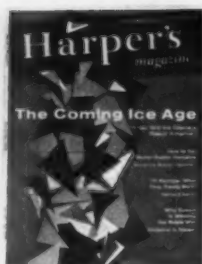


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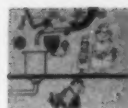
LUCIKON 18" VERTICAL CAMERA: The new Camera Lucikon Model-D-Lux 18" vertical camera has a newly developed balanced lighting system. Four 300-watt reflector flood lamps of 200/hour life are mounted inside special reflectors. The lamps are fully adjustable 360 degrees and the entire reflector is mounted on the copyboard. Result, even illumination over entire copy area, regardless of copyboard position. Details on other features, accessories from the M. P. Goodkin Co., 24 Beach St., Newark 2, N. J.

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JOHN BRYSON, LIFE type reportage, people; western United States
LANDSHOFF, fashion, travel, experimental

AR

N. UGHE BERMAN, classical paintings & drawings
 E. M. BODECKER, humorous line illustration
 CHARLES HARPER, modern design, humorous illustration
 JOSEPH HIRSCH, painter of people
 EUGENE KARLIN, delicate line illustration
 JANE MILLER, children-tongue in cheek
 AMOS SEWELL, Post covers, americana types
 TOM VROMAN, creative, decorative graphic art
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DESIGN



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(continued on page 94)

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Specimen No. 535 A

Standard

LIGHT

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MEDIUM

BOLD

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LIGHT CONDENSED

CONDENSED

MEDIUM CONDENSED

BOLD CONDENSED

EXTRABOLD CONDENSED

EXTRABOLD EXTENDED

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Standard Light

6 point no. 381377

28 x A 58 x a 26 x 1

Beautiful Printing is an educator, the same as is any art. The mind is always receptive in proportion as it is helped to comprehend the real
HIGHEST GRADE QUALITY BOOKS AND MAGAZINES 1234567890

8 point no. 381377a

26 x A 52 x a 23 x 1

Practically every other day prominent scientists and astronomers with the help of carefully adjusted telescopes and wonderfully
W. SHACKLETON / THE WONDERS OF THE UNIVERSE

10 point no. 381379

23 x A 45 x a 17 x 1

La imprenta en Buenos Aires fué introducida por el virrey del Rio de la Plata, Don José de Vértiz
JOSÉ VÉRTIZ / LA IMPRENTA EN AMÉRICA

12 point no. 381380

19 x A 39 x a 13 x 1

Rare gems of the Typographic Arts were produced nearly seven hundred years ago
YOUNG GRAPHIC ARTISTS IN SPAIN

14 point no. 381381

16 x A 33 x a 12 x 1

Para informar lo mejor posible sobre la resistencia a la luz de nuestras tintas
NUEVAS TINTAS DE IMPRENTA

18 point no. 381383

10 x A 22 x a 10 x 1

Distinctive Printings required
BEAUTIFUL SPECIMEN 5

24 point no. 381384

9 x A 16 x a 8 x 1

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RONDA DE TOLEDO

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Standard Light Condensed

6 point no. 304705

44 x A 78 x a 36 x 1

So when, next summer, visitors to Britain see in the shops and stores the advertisement of certain goods as "exhibited in the Festival of Britain", they can be sure that this phrase contains more
JOHN W. GRAY: BRITISH INDUSTRY JOINS THE FESTIVAL / A MOTOR TOUR IN HISTORIC KENT

8 point no. 304706

36 x A 65 x a 30 x 1

There is another important aspect to bear in mind. Good design is the keynote of all industrial exhibits save those which illustrate an historical theme. For this reason
SPOTLIGHTS FROM THE GREAT HANDICRAFT FAIR AT MUNICH IN SPRING 1958

10 point no. 304708

39 x A 70 x a 26 x 1

Tanto si le seducen los deportes como si se dedica a labores o quehaceres, el uso, una vez al día, de Belladermis, mantendrá sus manos resguardadas
RESGUARDADAS COMO CON GUANTE GELÉE BELLADERMIS / MYRURGIA

12 point no. 304710

31 x A 55 x a 21 x 1

Come to Scarborough for the glorious Yorkshire moors nearby and its proximity to five famous ruined abbeys—Kirkham and
COME TO SCARBOROUGH / A GRAND TOURING CENTRE

14 point no. 304712

26 x A 46 x a 17 x 1

Al realizar los petróleos mexicanos el esfuerzo
GRAN INSTITUTO TECNOLÓGICO DE SANTIAGO

18 point no. 304716

17 x A 32 x a 13 x 1

A new Picture Book of the British Scene

24 point small no. 304720

14 x A 22 x a 10 x 1

Beautiful homes of Great Britain

24 point large no. 304724

11 x A 18 x a 9 x 1

EL PROXIMO REPORTAJE

ABCDEFGHIJKLMNOPQRSTUVWXYZ
UVWXYZ abcdefghijklmno
pqrstuvwxyz 1234567890

Standard

6 point small no. 38 07 60

30 x A 58 x a 30 x 1

Form is more than a convention, more than a precept, more than a practice: it is the mould in which ideas are most perfectly cast; it is not only a source of delight to the reader or to the beholder, but it is invaluable discipline to the thinker, to the poet, to the

ARTHUR J. EDDY / FORM IS THE FINE FRUIT OF EVOLUTION

6 point large no. 38 07 61

26 x A 51 x a 24 x 1

Las películas en colores proporcionan más de un disgusto a sus productores y a las estrellas, porque ya no se trata solamente de que la figura encaje en el papel, sino que también es necesario que el color del pelo y de los ojos

CONSULTORIO CINEMATOGRAFICO DE BARCELONA

8 point no. 38 07 61a

24 x A 48 x a 21 x 1

Technical education has proved a propelling force in the march of progress in all parts of the world. It teaches modern business methods in a scientific manner, and ensures a standard of proficiency that will be absolutely

MODERN TECHNICAL EDUCATION IN ENGLAND

10 point no. 38 07 63

22 x A 40 x a 17 x 1

Pleasing as the origins of our alphabet are in their details, they are not any more interesting than the incidents by which the

ORIGIN OF THE VARIOUS ALPHABETS

12 point no. 38 07 64

17 x A 34 x a 13 x 1

Estamos a la vista del útil impresor, del aparato que sigila en el papel los

EL MUSEO ALEMÁN DEL PERÚ

14 point no. 38 07 65

16 x A 30 x a 11 x 1

Progressive printers recognize the fact that it is economical to

MODERN PRINTING PLANTS

18 point no. 38 07 67

10 x A 20 x a 8 x 1

Nuevos tipos de imprenta
VIÑETAS / CUADRADOS

24 point small no. 38 07 68

8 x A 15 x a 8 x 1

National Trade Schools
BANK OF BRIGHTON

24 point large no. 38 07 69

6 x A 12 x a 7 x 1

The name of quality
MOTOR BICYCLE

30 point no. 38 07 70

6 x A 11 x a 5 x 1

América del Sur
NUEVO MUSEO

36 point no. 38 07 71

4 x A 9 x a 4 x 1

A new Planet
RISING SUN

48 point no. 38 07 72

3 x A 6 x a 3 x 1

Blue River

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0

Standard Medium

6 point small no. 38.26.31

28 x A 48 x a 28 x 1

**Now that your efforts seem to be carrying you forward
that you are getting to the position that will mean success
AN ADVICE TO THE RISING PROFESSIONAL MAN 1534887**

6 point large no. 38.26.32

24 x A 44 x a 24 x 1

**Como hemos dicho en la historia de la imprenta, los
fundidores de tipos se los fabricaban a su gusto y
FEREZ: LA UNIDAD DE MEDIDA EN LA IMPRENTA**

8 point no. 38.26.33

22 x A 44 x a 19 x 1

**Typographic borders are still in popular demand
having acquired it because they serve a useful
EFFECTIVE BORDERS FOR MODERN PRINTERS**

10 point no. 38.26.34

21 x A 39 x a 15 x 1

**You will find new materials in this cata-
logue with which to enhance the quality
A MOST EFFECTIVE ADVERTISEMENT**

12 point no. 38.26.35

17 x A 32 x a 12 x 1

**Excursiones Automovilistas en la
Argentina y en los Estados Unidos
TRANSPORTES DE FUERZA 890**

14 point no. 38.26.37

15 x A 28 x a 11 x 1

**New Furniture for the Export
IMPORT OF STEEL GOODS**

18 point no. 38.26.39

9 x A 17 x a 9 x 1

**Advertising technique
EXQUISITE DISPLAY**

24 point small no. 38.26.40

8 x A 12 x a 7 x 1

**Diario del Comercio
NOTICIA DE CABLE**

24 point large no. 38.26.41

6 x A 10 x a 5 x 1

**Motor Exhibition
POWER SUPPLY**

30 point no. 38.26.42

5 x A 9 x a 5 x 1

**New products
RADIO TUBES**

42 point no. 38.26.43

4 x A 7 x a 4 x 1

Gran ponte

60 point no. 38.26.44

3 x A 5 x a 3 x 1

FOREST

72 point no. 38.26.45

3 x A 5 x a 3 x 1

Sound

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890 abc

Standard Bold

6 point no. 382477a

22 x A 41 x a 21 x 1

A spot of colour here and there will double the value of printing. Many new and beautiful types are displayed in this new catalogue. Pleasingly

AN IMPORTANT NOTICE FOR PRINTERS 12345

8 point no. 382478

21 x A 39 x a 20 x 1

Experience has immensely broadened ideas governing the management and development of business. During these productive periods

EXHIBITION AND SALE IN FEBRUARY 1959

10 point no. 382480

19 x A 34 x a 13 x 1

En las imprentas y sobre todo en los talleres de composición, la estabilidad del personal presenta ventajas

NUESTRO FAVORECEDOR 567890

12 point no. 382482

16 x A 28 x a 11 x 1

Typography sends knowledge abroad as heaven sends rain. The one fructifies the soil, the

ASK FOR NEWEST SPECIMEN

14 point no. 382483

13 x A 24 x a 10 x 1

Gaceta oficial de Valencia
Nuevos tipos de reclame
MANUAL DEL FUNDIDOR

18 point no. 382485

8 x A 16 x a 8 x 1

Furniture Catalogue
A VERY NICE HOME

24 point small no. 382486

5 x A 11 x a 7 x 1

España y Portugal
BURGOS/LISBOA

24 point large no. 382487

5 x A 10 x a 5 x 1

Steel Company
BRANCH LINES

30 point no. 382488

5 x A 8 x a 4 x 1

Type Writers
REMINGTON

42 point no. 382489

4 x A 7 x a 3 x 1

Sol y Luna

60 point no. 382490

3 x A 5 x a 3 x 1

GUARD

72 point no. 382491

3 x A 5 x a 3 x 1

Month

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

8 9 0 a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0

Standard Extralight
Extended

6 point small no. 38.33.25 23 x A 44 x a 24 x 1
Fun for everybody in this new basement playroom
J. ARMSTRONG'S LINOLEUM AND QUAKER RUGS

6 point large no. 38.33.26 21 x A 43 x a 24 x 1
The Specialists in fine quality Boxing equipment
SPORTING EQUIPMENT COMPANY / ALBANY

8 point no. 38.33.27 20 x A 40 x a 19 x 1
Si quiere, solicite hoy por carta su muestra el
EN FARMACIAS, TIENDAS Y PERFUMERIAS

24 point small no. 38.33.35

NEW WORLD CHAMPION CLASS

24 point large no. 38.33.36

Los grandes Hoteles Madrid

30 point no. 38.33.37

John's Outboard Motors

— RAGS IN PAPER —

An occasional reminder of the importance of good paper from the standpoint of durability, good advertising, impressiveness and good taste. Sponsored by the Manufacturers named on page four. Rag Content Paper Manufacturers. Box 425, Springfield, M.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

10 point no. 38.33.29

There's a subtle new look to dining rooms
A MAGAZINE FOR HOUSE AND GARDEN

12 point no. 38.33.31

Fly around the world via Australia
BRITISH OVERSEAS AIRLINE

14 point no. 38.33.32

Exposición de Artes Gráficas
MANUAL DE AVICULTURA

18 point no. 38.33.34

Periscoping the Nation

6 x A 12 x a 7 x 1

5 x A 10 x a 5 x 1

4 x A 8 x a 4 x 1

Standard Light Extended

6 point small no. 382977 24 x A 45 x a 21 x 1
Good coloured typographies / THE MODERN OFFICE

6 point large no. 382978 21 x A 40 x a 21 x 1
El congreso internacional / ESCUELA SUPERIOR

8 point no. 382979 20 x A 38 x a 17 x 1
Adaptable to any class of works / STANDARD

10 point no. 382980 17 x A 34 x a 13 x 1
The Advertising Technique in Mexico

12 point no. 382982 13 x A 25 x a 11 x 1
RONDA DE TOLEDO 12345

14 point no. 382983 12 x A 22 x a 10 x 1
Export of Silk and Cotton

18 point no. 382985 8 x A 14 x a 8 x 1
PAPER COMPANY

24 point small no. 382986 5 x A 10 x a 7 x 1
Arte en España

24 point large no. 382987 5 x A 9 x a 4 x 1
CHRISTMAS

30 point no. 382988 4 x A 7 x a 4 x 1
Post Office

42 point no. 382989 3 x A 6 x a 3 x 1
IMPERIO

ABCDEFGHIJKLMNOPQRSTUVWXYZ
STUVWXYZ abcdefghijklm
nopqrstuvwxyz 1234567890

Standard Extended

6 point small no. 382504 23 x A 44 x a 24 x 1
La lengua portuguesa / EL GOBIERNO MUNICIPAL

6 point large no. 382505 20 x A 38 x a 20 x 1
Silver dinner sets are shown / WEDDING GIFT

8 point no. 382506 18 x A 36 x a 17 x 1
You admire clear results! / A COLLECTION

10 point no. 382507 16 x A 30 x a 13 x 1
Reclamo de estilo moderno 12345

12 point no. 382508 12 x A 24 x a 11 x 1
GEOGRAPHIC MAGAZINE

14 point no. 382509 11 x A 22 x a 9 x 1
A mechanical operation

18 point no. 382511 7 x A 14 x a 8 x 1
NUESTRA ÉPOCA

24 point small no. 382512 5 x A 10 x a 5 x 1
Huge Building

24 point large no. 382513 5 x A 8 x a 5 x 1
NEW FORM

30 point no. 382514 4 x A 7 x a 4 x 1
Barcelona

42 point no. 382515 3 x A 6 x a 3 x 1
EDITION

ABCDEFGHIJKLMNOPQRSTUVWXYZ
STUVWXYZ abcdefghijklm
nopqrstuvwxyz 1234567890

Standard Condensed

8 point no. 38 30 31

32 x A 58 x a 26 x 1

For years we have held the complete confidence of our patrons 123
EDUCATIONAL INSTITUTION OF HIGHEST CHARACTER 4567890

10 point no. 38 30 32

29 x A 54 x a 23 x 1

Escuelas Superior de Artes y Industrias de Buenos Aires
CURSO ELEMENTAL DE LA HISTORIA DE BARCELONA

12 point no. 38 30 33

24 x A 45 x a 19 x 1

European designer brings plenty of attractions
NATIONAL EXHIBITION OF MOTOR BICYCLES

14 point no. 38 30 34

22 x A 41 x a 15 x 1

Our Cinemas show a brilliant production
A SPLENDID PERFORMANCE BY DISNEY

18 point no. 38 30 36

15 x A 29 x a 12 x 1

Escuela de Ingenieros de Caminos
EL MINISTERIO DE AGRICULTURA

48 point no. 38 30 41

International Trade Exhibition

60 point no. 38 30 42

The Graphic Industry 58

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abcdefghijklmnopqrstuvwxyz 1234567890

24 point small no. 38 30 37

12 x A 20 x a 10 x 1

Around the world in five weeks TRANSOCEAN STEAMER LINE

24 point large no. 38 30 38

10 x A 17 x a 9 x 1

Export to Foreign Countries NEW EXPOSITIONS IN RIO

30 point no. 38 30 39

9 x A 15 x a 8 x 1

El Libro de los Inventos HERALDO DE MEXICO

42 point no. 38 30 40

7 x A 12 x a 7 x 1

Office hours 8 to 12 AIR MAIL LETTER

6 x A 9 x a 5 x 1

Standard Medium Condensed

8 point no. 381507

31 x A 60 x a 28 x 1

For years the petroleum industry has helped modern transportation to become more efficient. Goods and people today can travel farther and faster-making the world seem smaller. As one of the leaders of A NEW SIGN FOR QUALITY PETROLEUM PRODUCTS AND SERVICE

10 point no. 381214

35 x A 63 x a 24 x 1

More and more thinking people the world over are turning to this U.S. Magazine of News Significance to help them know NEWSWEEK INTERNATIONAL / EUROPEAN EDITION / PARIS

12 point no. 380202

26 x A 49 x a 20 x 1

El reloj Technos, fabricado en Suiza, posee espiral Nivarox, de acero templado, que debe sus altas de DISTRIBUCION Y SERVICIO / PERFECTO MADRID

14 point no. 380203

23 x A 44 x a 15 x 1

Today — as on every day since 1875 — more pictures are being made the world over with KODAK — THE OLDEST FILM AND CAMERA

18 point no. 380204

16 x A 30 x a 13 x 1

Agricultural Exhibition San Francisco
The Export of Colonial Goods 1958
MODERN BUSINESS ADVERTISING

24 point no. 380205

12 x A 22 x a 10 x 1

Oficina de Turismo / Barcelona
ACTUALIDADES DEPORTIVAS

30 point no. 380206

10 x A 16 x a 9 x 1

Better Homes and Gardens THE OVERSEAS JOURNAL

36 point no. 380207

8 x A 12 x a 8 x 1

Industrial Production WORLD EXHIBITION

42 point no. 380208

8 x A 12 x a 8 x 1

El grande Progreso OFICINA GENERAL

60 point no. 380209

5 x A 10 x a 7 x 1

Popular Edition AMERICA LINE

72 point no. 380210

5 x A 7 x a 5 x 1

EXCHANGE

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 1234567890

Standard Bold Condensed

8 point no. 381510

30 x A 55 x a 26 x 1

Una de las mayores dificultades que se presentan en la impresión litográfica es indudablemente el acertar el buen registro de las varias placas de colores, cual dificultad es debida a la DISPOSICIONES ADECUADOS PARA ALCANZAR UN REGISTRO

10 point no. 381511

29 x A 51 x a 21 x 1

The complete list of concert artists of the highest musical standing whose names are printed here will
A COMPLETE LIST OF THE APPEARING ARTISTS

12 point no. 381513

22 x A 40 x a 17 x 1

Every season thousands of sportsmen are spending their summer vacation camping
SPEND YOUR HOLIDAYS IN SCOTLAND!

14 point no. 381514

20 x A 35 x a 13 x 1

Nueva Representación Comercial 15
Las últimas noticias de la Argentina
UNA GRAN NOVEDAD EN VESTIDOS

18 point no. 381516

12 x A 21 x a 11 x 1

Many printers attended the
Art Exhibition in New Jersey
TYPOGRAPHY IN ENGLAND

24 point small no. 381517

10 x A 16 x a 10 x 1

A new Radio Handbook
SHORT WAVE LENGTH

24 point large no. 381518

8 x A 14 x a 9 x 1

La Belleza del Mundo
MANUAL DE QUÍMICA

30 point no. 381519

7 x A 12 x a 7 x 1

Continental Railway
DOVER / GLASGOW

42 point no. 381520

6 x A 10 x a 5 x 1

A new Calendar
JANUARY 1959

60 point no. 381521

4 x A 7 x a 4 x 1

Monumento
ARGENTINA

72 point no. 381522

4 x A 6 x a 4 x 1

SHADOW

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0

**Standard Extrabold
Condensed**

8 point no. 305608

25 x A 46 x a 24 x 1

**Significant new design and engineering innovations in
the production of radios, furniture and industrial parts**

NEW CATALIST SYSTEM FOR ETHYLENE POLYMERS

10 point no. 305610

In preparation

In preparation

12 point no. 305612

20 x A 35 x a 13 x 1

**The Institute of Arts trains girls with
talent in design for excellent careers**

A SCHOOL OF DESIGN FOR WOMEN

14 point no. 305614

17 x A 30 x a 11 x 1

**The Quality of Paper and Board
Relation to its usage in packing
PIONEER OF TWIN WIRE PAPER**

18 point no. 305616

14 x A 25 x a 12 x 1

**Gran Exposición Internacional
de Ingeniería en Rio de Janeiro
INSTITUTO TECNOLÓGICO 1960**

24 point small no. 305620

11 x A 15 x a 9 x 1

**The John Ringling Circus
FIRST TIME IN AMERICA**

24 point large no. 305624

9 x A 13 x a 8 x 1

**Periscoping the World
CADILLAC MOTOR CAR**

30 point no. 305628

7 x A 11 x a 7 x 1

**Grupo Electrogeno
NEUMATICOS LEDO**

42 point no. 305636

6 x A 9 x a 5 x 1

**British Optical
POSTAL UNION**

48 point no. 305648

5 x A 7 x a 4 x 1

**Isle of Man
EDINBURGH**

60 point no. 305660

4 x A 6 x a 4 x 1

Air LINES

**A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z 1 2 3 4 5 6 7 8 9 0**

**Standard Extrabold
Extended**

8 point no. 305503

15 x A 25 x a 12 x 1

**In 1959, all previous records are
broken delivering 7 million tons
PLANNING FOR CONSTRUCTION**

10 point no. 305510

13 x A 23 x a 10 x 1

**Estados Unidos de Brasil
y su exportación de café
OBJETO DE MERCADERÍA**

12 point no. 305512

11 x A 19 x a 8 x 1

**New equipment and a
scheme of prices 130
A GOOD GUARANTEE**

14 point no. 305514

9 x A 16 x a 8 x 1

**Boats and Building
Demand for steels
STAMPING PRESS**

18 point no. 305516

7 x A 13 x a 7 x 1

**Minas de Pineiro
Gran Exposición
CONSTRUCCIÓN**

24 point small no. 305520

6 x A 9 x a 5 x 1

**Rock-Garden
SHIPS AGENT**

24 point large no. 305524

5 x A 7 x a 4 x 1

**White House
EDINBURGH**

30 point no. 305528

3 x A 6 x a 4 x 1

**Model S 15
RAILROAD**

42 point no. 305536

3 x A 6 x a 3 x 1

**Báscula
ESPAÑA**

48 point no. 305548

3 x A 5 x a 3 x 1

**Haven
DRAIN**

60 point no. 305560

3 x A 5 x a 3 x 1

Meat

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abcdefghijklmnopqrstuvwxyz 1234567890**

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a 4x1

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D

a 3x1

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Art

TV-FILM ROUNDTABLE



by Ralph Porter

The Film Editor... he still exists despite video tape

More ad agency film producers and directors are following through on commercials until they reach the final print stage. This, of course, means that they rub elbows with the film editor within the confines of a 2x4 cutting room. Much of what they see is bewildering and it is only the probing fellow who will swallow his pride and ask a few pertinent questions.

Until recently the film editor was regarded by agency personnel as an obscure technician whose work is vaguely necessary. Since the advent of video tape, however, there has been a tendency on the part of agency craftsmen to discard, in their own minds, the need for the film editor. However, many agency directors and producers well-versed in editorial work do not interpret video tape as the demise of the film editor.

Whether or not the television industry swings to video tape in the near future, we should recognize the film editor as a vital force in effective commercial production.

Many film editors cannot find adequate means to express themselves. This column has given the floor to all craftsmen in television. In selecting a TV-Commercial film editor to air his views, I chose Oscar Canstein, supervising editor of Van Praag Productions. He has edited such award-winning films as the dramatic Delco "High Adventure" commercials, the amusing Dodge "Waldo" series, Chevrolet's documentary "Alcan Run," and the Renault Dauphine commercials.

It is our hope that the AD, copy crew and all allied agency personnel will be sufficiently aroused after reading Mr. Canstein to investigate the creative substance called film editing.

What then is a film editor?

"The intrinsic value of a film editor," says Mr. Canstein, "is known to but a few. He is a person directly responsible for the assembling of scenes filmed by a cameraman, activated by a director and financed by a producer. This includes the full scale of film work that comes under the jurisdiction of an editor, from feature productions to the ten second commercials, even enough in some instances the film editor does not retain the authority to govern what the final edited film should contain.

"To show the importance of film editing, there has been a definite trend initiated many years ago, by producers, directors and screen writers and, now more recently, by film producer-actors, to exert authority in the cutting room to preserve what has been filmed.

"Because the value of a film editor varies with the type of company he is with, his creative ability is given greater or narrower range. In order not to become too involved with the different categories of editors, such as features, documentary, industrial and commercial, the prototype film editor has the following qualifications:

"*Esthetics:* The ability, while screening thousands of feet of film, to begin formulating an editorial continuity. To make notes as to location and scenic shots, close ups to be used for inserts, cutaway shots used for direction suggestion etc., lip sync sections for direct dialogue, stock shots that may be used for established scenes and, in some cases, scenes that require playback sequences used in dubbing of voices. In this way, one person may mouth the words of conversation or singing of another person. To remove excess footage and scenes not pertinent to the film's story

and also to prepare a rough work print of extended sections and sequences that will eventually be edited in the critical stages. We must know how to pace certain sequences in order to convey different moods, situations, and effects. He must also know the values of music, sound effects and dialogue in conjunction with the visual image.

"*Tools:* He must be a technician with a working knowledge of many intricate editing devices. Among these are three important ones: a movieola, a sound reader and a synchronizer.

"A movieola is a sound and picture device which allows the editor to see images and listen to sound running simultaneously or independently at sound speed which is 90-35mm feet a minute. It also enables the editor to lip-sync dubbed in voices whether speaking or singing, sound effects to actions and the playing of musical instruments.

"The sound reader enables the editor to run manually magnetic tape track or optical film track without picture, and mark off different points of narration and dialogue. Pauses and words of dialogue, sentences and paragraphs can be pinpointed either for deletion or addition to pace the spoken phrase more rhythmically.

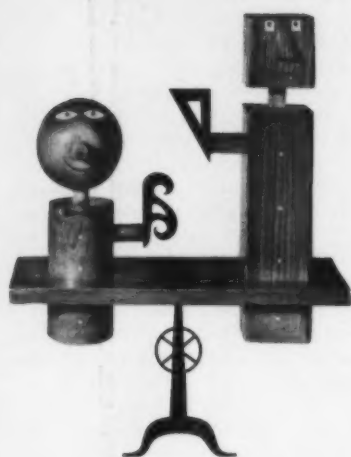
"The synchronizer is an instrument with one to eight moving synchronized channels in which the picture is matched in conjunction with various tracks, dialogue, narration, music, sound effects, etc.

"*Finishing:* The editor must also prepare, after the final editing is completed, optical effects to be used throughout. Optical effects are visual bridges used to convey the film image from one location to another and show time lapses.

"The film editor must also prepare the picture for recording. This is the intricate and time consuming method by which the various tracks used in conjunction with the picture are lined up in synchronization before rerecording at a sound studio which eventually puts all tracks on one master negative.

"To a dedicated film editor, the amount of money involved in a production does not dictate the course of his creativity. Whether the job be complex or simple, a film editor takes what material is given him and turns out the best possible production.

"The basic requirements for an editor are a creative and artistic imagination coupled with experience. He must be broadminded enough to accept suggestions and ideas. He should be able to interpret the wishes of others not versed in the knowledge of film as to what can and cannot be achieved in the medium."



*" jobs to fit artists
artists to fit jobs "*

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AIMED DESIGN

*if "freedom" is the word
for the press,
the word for TV
is "conformity"*

The rise of TV to a major communication medium position has been short but stormy, particularly during the past decade, during which time TV has infiltrated into almost anyone's parlor. When a mass communication media appears or gains sudden impetus it usually takes on the prevailing social mood and attitudes of the times and tends to retain these characteristics long after the social mood ebbs. Newspapers, for example, rose to prominence in this country during a spirit of free-expression and mighty polemics. Most newspapers are still characterized by relative policy freedom from advertisers and retain their tradition of assuming editorial positions. In this sense, it is unfortunate that TV developed in an atmosphere of conformity and authoritarian fear. As a consequence editorial positions for TV networks are almost undetectable, programming and policy virtually determined by sponsors, and "public taste" (in the form of ratings and letters) dictated by the thinly concealed voice of conformity.

Crime is the major theme today. It provides plot material for westerns, comedies, and Highway Patrol. Ten years ago a survey showed that in one week between 4 and 9 p.m., 91 murders, 7 hold-ups, 3 kidnappings, 10 thefts, 4 burglaries, 2 arsons, 2 jailbreaks, 2 suicides, 1 homicidal explosion, and 1 blackmail were seen. More recently it was reported that during the same evening hours there were 223 killings — 161 of them murders, 192 attempted murders, 83 robberies, 15 kidnappings, 24 conspiracies to commit murder and 49

(Continued on page 159)



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impressions
count . . .
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Always available when you want it, in ten colors plus white and two weights! Kroydon Cover is generally preferred by artists everywhere . . . and these are the other reasons:

- outstanding strength
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Design on Kroydon Cover for catalogues, sales presentations, portfolios, annual reports, proposals — any printed piece where impressions count.

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**hc HOLYOKE CARD
AND PAPER COMPANY**

Springfield 2, Massachusetts

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- PHOTO TECHNICAL LINE
- MEZZOTINT AND
- POSTERIZED PHOTOS



TECHNICAL LINE



ORIGINAL



TECHNICAL LINE



MEZZOTINT



ORIGINAL

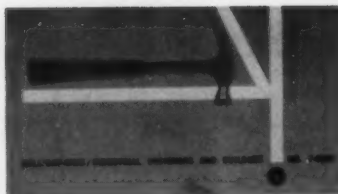


POSTERIZED PHOTO

Advance Art Studios • Cleveland, Ohio

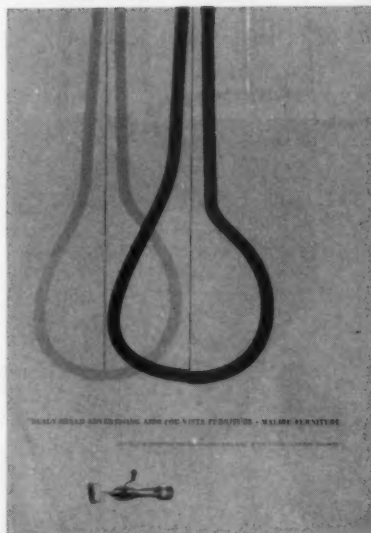
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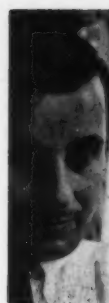
upcoming designer Vance Jonson

Born in Long Beach, California, Vance Jonson just returned from a year in Europe where he worked with a Danish advertising firm and is now in North Beverly Glen, West Los Angeles. His work has appeared in packaging exhibits, ADC annuals, several LNA shows, issues of Graphis and one Graphis Annual, and in England's "Modern Publicity." A young man, 30, his work projects his fine arts background combined with a sense of the commercial.



penn/brite offset: the Value short

[illegible]



Designer: Henry Wolf is Art Director of Harper's Bazaar. His work has received five gold medals and nine Awards of Merit from the Art Directors Club of New York. He is presently on the faculty of Cooper Union, teaching graphic design, and has served as chairman of the American Institute of Graphic Arts Magazine clinic in New York.

New York and Penn commissioned designer Henry Wolf to create this insert, and to incorporate in it practically all the demands on the printability of paper which could be encountered. See for yourself how faithfully Penn/Brite Offset has reproduced each of his design elements . . . how well it passed his "torture test." Penn/Brite Offset is the white, bright, value sheet that comes to you moisturized and double-wrapped.

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425 Park Avenue,
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New York.*

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THE ROAD TO CREATIVE OBLIVION



Blindness walks hand-in-hand with 20-20 vision as art schools develop student taste levels but fail to mature them in production knowledge and facts of advertising and marketing life...

by Edwin H. White,
Art Director,
The Atlantic Refining Co.,
Phila.

Many NSAD clubs and art directors individually ask that this magazine never allow the professional to forget his responsibility to the art school graduate. The Philadelphia AD Club has translated its concern for proper training by working very closely with the schools in its area. Just in case you might be a little too short with the graduates about to appear in your offices, here is one Philadelphian's restatement of the years of agony. (The Editor)

As we retrace the winding maze that had led us to our individual status, do we not stand in collective astonishment at the events that have carried us even this far? Personally, I can see clearly a young man some twenty years ago, newly graduated from art school, so ill prepared and so mystified as to the true picture of the artistic world to conquer, that even fear couldn't take root and dampen his ardour to succeed.

Succeeding classes from commercial art schools have perhaps been somewhat better informed and no doubt somewhat better trained. Still, the dreamy eyed, uncertain, uncommercial commercial artist, stumbles and gropes in the graphic arts field until he either surrenders in complete futility or slays the giant through grit and determination.

The graduate, the young free lancer,



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All of the standard type faces, and many type faces not easily found, are offered by Progressive from one of the largest selections of type available anywhere. We're setting these faces 24 hours a day... frequently altering them via camera to ripple, bend, circle, slant... to achieve other unusual effects that designers dream up... and meeting wanted dates from

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MA 3-5334

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EX 4-1675

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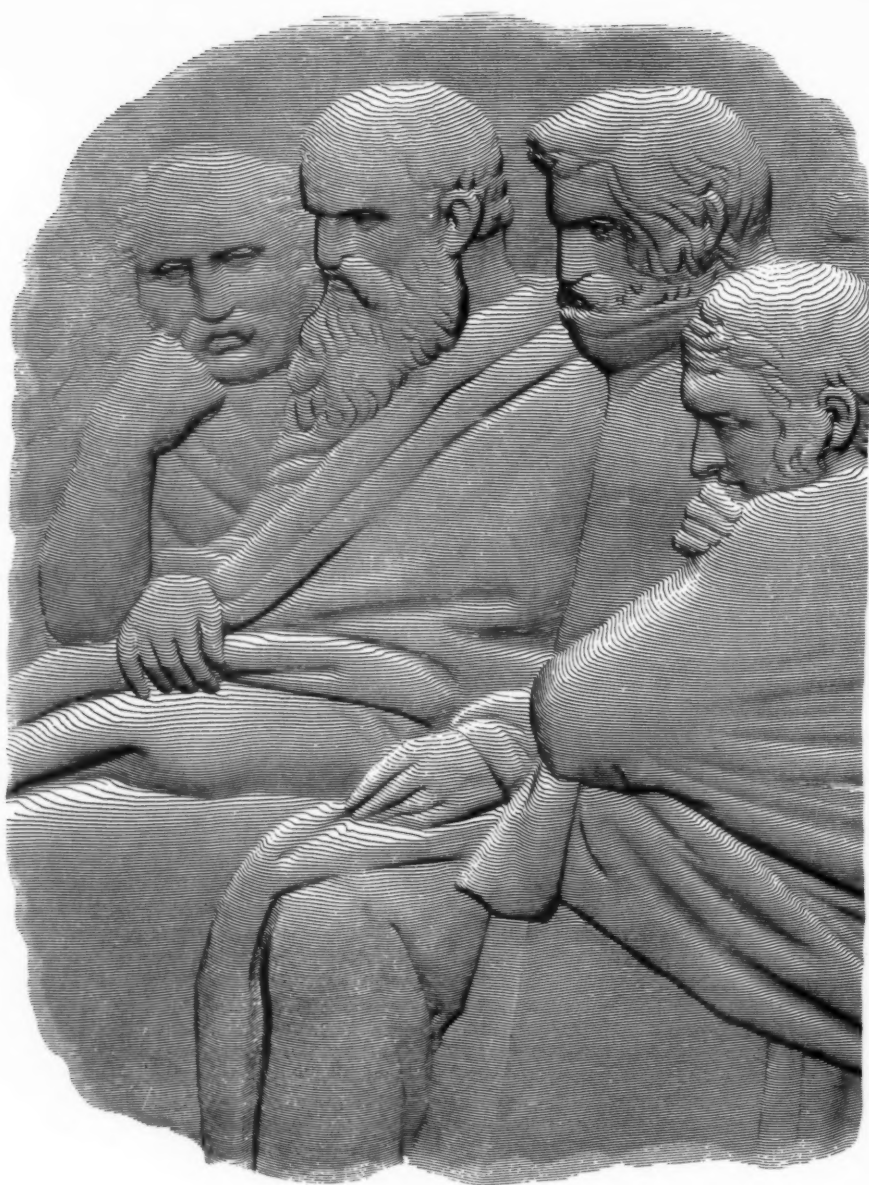
KURSHAN
AND LANG

color service, inc.

Dept. A.4, 10 East 46th Street, N. Y. 17,
N. Y. MURray Hill 7-2595



The Judgment,
a passage from Flaxman's
SHIELD OF ACHILLES.
Enlarged from the original
anaglyptographic engraving
published in the
Art Union Journal,
London, 1846




*Happy is the man possessing / the superior
holy blessing / of a judgment and a taste / accurate, refined
and chaste • ARISTOPHANES 448-380 B.C.*



The Beck Engraving Company, Inc. Philadelphia, New York, Boston

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WATCH FOR OUR NEW PORTFOLIO
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JUNE ISSUE OF THIS MAGAZINE

check list ✓

FOR
**ART DIRECTORS
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✓ Art with a camera, producing effects without expensive artwork, from type, lettering, illustrations, logos.

We match your layout in every particular.

Reproportioning, Perspectives in Line (Originals or Reverses), Thinning or Weighting, Italicizing or Backslanting, Outlines & Cast Shadows, Special Effects.

THIS TELEPHONE NUMBER WILL GET
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MURRAY HILL 8-2445

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RAPIDFLEXING ✓

**ALL FROM 1
SOURCE
UNDER 1 ROOF**

**ON 1 ORDER
IN 1 DELIVERY**



RAPID TYPOGRAPHERS INC.
305 EAST 48th STREET, NEW YORK 17

the independent artist, the art service salesman, the veteran one-man art team and the art specialist, fight constantly against entrenched buyers of art that makes artistic ability and creative talent almost secondary to the artist's need for ruses and methods to sell his wares. That many artists succeed, and many sell their product, is a credit to the tenacity and unquenchable belief in himself that is the stock and trade of most of our top notch artists and designers. With the harder we need not deal here. It is with the beginners and the ones that the art profession loses along the way that should concern us all. Let us, as art directors, take the long look at this problem.

It is the underlying cause of our lack of recognition as bona-fide 'professionals'. Here lies the erosion that must be made fertile if we are to gain that coveted title of 'professional'. For professionalism leads to greater respect, greater recognition and greater remuneration for us all.

Buyers establish patterns . . .

The key to 'professionalism' in the commercial art field lies solely with the art director group. We purchase the art, set the artistic patterns, accept or reject artists and art work. Individually in our offices and collectively in our art directors club we shape the destinies of literally thousands of talents.

I point no finger here, nor have I an axe to grind. I do seek to add just one pebble in the building of a monument to professionalism in our field. I think we are worthy of such recognition. It is up to us to follow through if we are to earn this recognition.

Too much naivete . . .

The pattern repeats itself yearly. With each class, we have 'hitting the road', potential high fashion artists and layout men. The new designers take up their cudgels and attempt to beat experienced art buyers into total submission with their 'out-of-art school' approach. High minded and high spirited, hordes of graduates descend in artistic naivete and expect to easily pry the financial lid and creative caps off the advertising industry. Most get beaten back ignominiously. One or two out of hundreds manage to squeeze through. Percentage-wise, the odds, are devastating.

Chagrined and vexed after a few months of beating against the bulwarks, many artists at this point leave the field, and seek their place elsewhere. The four years of learning have meant little, they discover, other than to make

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MU 5-2830





Client: National Biscuit Company
Agency: McCann Erickson, Inc.
Art Director: Frank Baker
Photographer: Marty Bauman
Transparency Retoucher:
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We decided to jump on the hard-sell bandwagon with a few words about one of New York's oldest reliable national photography and reporting networks.

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We too have sheaves of testimonials. We have achieved what we consider an enviably high average of superlative photographic performances for these clients.

We do not use staff hacks, but rather, our network is built of outstanding independent photographic stars like Gabe Benzur in Atlanta, Larry Willinger in Los Angeles, Larry Joseph in Dallas and similar highly talented but predictably dependable performers we have developed over 22 years.

We think you will find FPG's national reporting-photographic service an improvement over any other service you may be using.

As part of our new program to avoid hiding our light under a bushel, we have inaugurated a new slogan:

"pix okay or you don't pay"

We invite you to call and try us.

We should also like to call your attention to the following other unusual FPG services:

1. The world's largest file of stock color transparencies for advertising. We have ¼ million outstanding color illustrations on all subjects immediately available for your exclusive use.

These represent the work of outstanding illustrators like John Mechling, Phoebe Dunn, Howard Spivak, Pete Turner, Larry Willinger, Bob & Ira Spring, Fred Ragsdale, Art Griffin, Jack Breed, Duncan Edwards, Bill Eymann, Robert Bagby, Dennis Hallinan, Ardean Miller, Josef Schneider and others of like calibre.

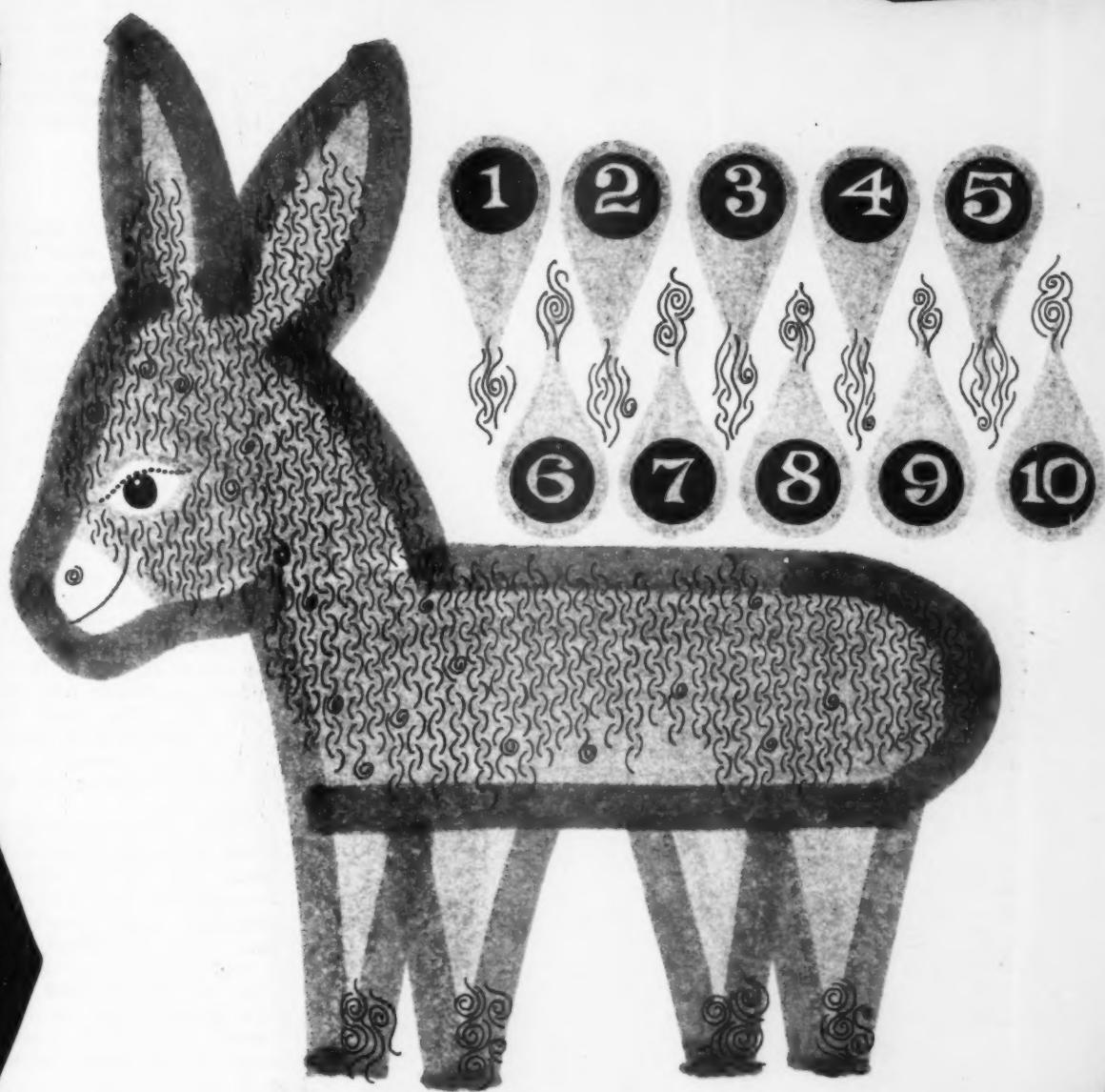
2. Black and white file of 'Family of Man'-type documentary illustrations: Babies, parents and children, older folk—the kind of honest, candid treatments of high moments in human living which are currently featured in insurance advertising, and increasingly, in institutional ads.

3. Photographic counselling. If you have the problem of rounding up construction pictures from Kenya or cheesecake from Culver City, or even something more involved, our Arthur Brackman will be glad to confer with you without fee or obligation. His 25 years experience as newspaper man, magazine editor and photographic agent will be helpful. If we don't have the right photographers or facilities, we'll direct you to the right source.

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it takes a gyroscopic mind...

...to pin the right art treatment to your selling problem. Sometimes it may seem that campaign-of-the-moment (ads or presentations or mail pieces or displays) lacks believability... or urgency... or simplicity... or "class." Well, the gyroscopic-minded technicians (artists, type setters, silkscreeners) at **Rapid Art Service** can help you immensely. Even blindfolded; you can find them at 304 East 45th Street, New York 17. Or call MU 3-8215.



COSTUME OR CONCRETE

Look at
our portfolio first
when you need
a fine line technique...
or a strong
industrial drawing.
The versatility of our
experienced staff
makes it easy
for us to do both.
Seeing is believing—
so let us show you
what we can do.

Charles W. North Studios Inc.
381 Fourth Ave., New York 16, N. Y.
MU 6-5740
In business for over 30 years.



them appreciate excellent taste in fine and commercial art. With this latter, there can be no quarreling. The better art schools have, over the years, done an excellent job. Students have been taught to be pace setters and to learn from the best in art that has gone before us. This has been progress in its finest form.

Production-weak . . .

But here complete and total blindness walks hand in hand with 20-20 vision. Though capable of rendering a most excellent piece of artistic advertising, in most cases the artist doesn't know the difference between hot and cold press paper. The average artist though he will have to live all his artistic life with typography hasn't learned more than one or two type faces. Nor has he the faintest idea how point size is determined in type or basic economies that can be made through the correct usage and availability of typography.

Art directors know that the average art student cannot define accurately the differences between silk screen, offset and letter-press printing. Worse still, students can't correctly prepare an ad for reproduction in all three media. Not unless some able art director takes them step by step through the process. And since from the ranks of these students, the art director must spring, it is also true that many art directors are hazy on the subject, too.

The creative mind works most efficiently when all the facts of the problem are at hand. You can not effectively create something for general consumption unless this creative something is functional. Thus is it difficult for a creative mind to exist in an organization unless that creative mind understands how the group functions. Here a bit of business comprehension is needed. This subject, too, gets utterly lost in the training of the art student.

Ethetics overemphasized . . .

So the dreamer will forever dream alone unless he can apply his dreams to a creative functional something that will be accepted by business men. We must train our students to appreciate the esthetic and also to be able to hammer the esthetic into something that will be bought. Since material things reproduce our esthetic ideas eventually, we must train our students in the understanding of typography, printing processes, paper stocks, business management, mailing regulations, etc.

It is appalling that, though photo retouching is one of the big money makers



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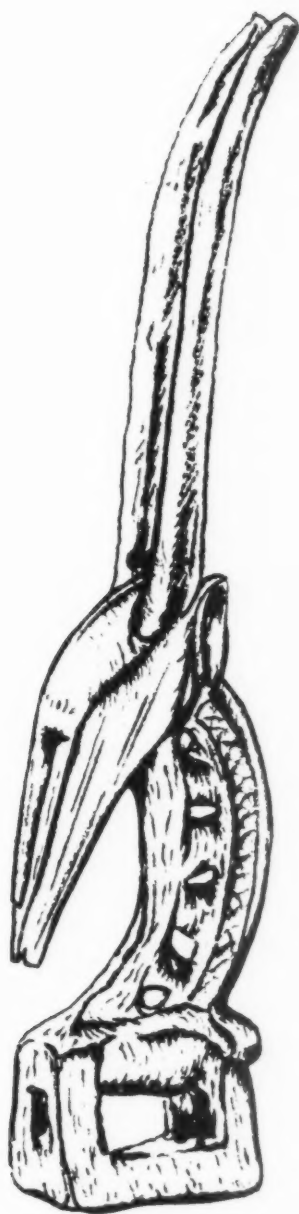
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One of a series of
unusual art masterpieces



Two Perspectives
on
Curtis Shalimar

These antelope headdresses are from the collections of The University Museum
of The University of Pennsylvania, Philadelphia.



These graceful antelope carvings by Bambara craftsmen in the Sudan are shown in two printing perspectives, duotone and line, on yellow Shalimar Cover, Basis 70. A reproduction of this photograph, suitable for framing, is available by contacting your local Curtis paper merchant.

**Curtis *Shalimar* is nationally distributed through
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The Paper Supply Company
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Graham Paper Company
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Wertgame Paper Company |
| DALLAS, TEXAS
Graham Paper Company | NEW HAVEN, CONNECTICUT
Henry Lindenmeyr & Sons
Division of Hubbs Corp. | SYRACUSE, NEW YORK
Genesee Valley Paper Company |
| DAYTON, OHIO
Hull Paper Company | NEW YORK CITY, NEW YORK
The Alling & Cory Company
The Canfield Paper Company
Capital Paper Company
Crestwood Paper Company
Forest Paper Company, Inc.
Linde-Lathrop Paper Company, Inc.
Henry Lindenmeyr & Sons
Division of Hubbs Corp.
Marquardt & Company
Miller & Wright Paper Company
Division, The Alling & Cory Company
Nelson-Whitehead Paper Company
The Whitaker Paper Company
Willmann Paper Company | TACOMA, WASHINGTON
Allied Paper Company |
| DENVER, COLORADO
Graham Paper Company | OKLAHOMA CITY, OKLAHOMA
Graham Paper Company | TAMPA, FLORIDA
Graham-Jones Paper Company
E. C. Palmer & Company |
| DETROIT, MICHIGAN
Seaman-Patrick Paper Company | PHILADELPHIA, PENNSYLVANIA
A. Hartung & Company
The J. L. N. Smythe Company
Wilcox-Walter-Furlong Paper Company | TOLEDO, OHIO
Cannon Paper Company |
| EL PASO, TEXAS
Graham Paper Company | PHOENIX, ARIZONA
Graham Paper Company | TUCSON, ARIZONA
Graham Paper Company |
| GRAND RAPIDS, MICHIGAN
Central Michigan Paper Company | PITTSBURGH, PENNSYLVANIA
General Paper Corporation | WASHINGTON, D.C.
Frank Parsons Paper Company, Inc. |
| HARTFORD, CONNECTICUT
Henry Lindenmeyr & Sons
Division of Hubbs Corp. | PORTLAND, OREGON
West Coast Paper Company | WICHITA, KANSAS
Graham Paper Company |
| HOLYOKE, MASSACHUSETTS
Plymouth Paper Company | PROVIDENCE, RHODE ISLAND
Cook-Vivian-Lindenmeyr Company, Inc.
Providence Paper Company | WILMINGTON, DELAWARE
Whiting-Patterson Company, Inc. |
| HOUSTON, TEXAS
L. S. Bosworth Company, Inc.
Graham Paper Company | | WORCESTER, MASSACHUSETTS
Cook-Vivian-Lindenmeyr Company, Inc. |
| INDIANAPOLIS, INDIANA
Indiana Paper Company, Inc. | | YAKIMA, WASHINGTON
Carpenter Paper Company |
| JACKSONVILLE, FLORIDA
Graham-Jones Paper Company
Jacksonville Paper Company | | |
| KANSAS CITY, MISSOURI
Wertgame Paper Company | | |
| LANCASTER, PENNSYLVANIA
Wilcox-Walter-Furlong Paper Company | | |
| LOS ANGELES, CALIFORNIA
Ingram Paper Company | | |
| LOUISVILLE, KENTUCKY
Rowland Paper Company, Inc. | | |

All Export Orders
Dayton, Price Company
New York City, New York

CURTIS PAPER COMPANY



Newark, Delaware

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for many art services and artists, it is shunned by many art schools. The advance of color photography, the quality of black and white photography demanded requires retouchers. They must understand draftsmanship, form, color, figure work and texture. Is this not exactly what other artists must know? Illustration, poster work, packaging, etc., all these things have need for the retoucher, but like many other things of a practical nature, this is overlooked by the schools.

And so it goes; pasteup, type analysis, production problems, portfolio shortcomings, lack of appreciation of the financial aspect of a completed piece, all bid well to engulf the creative mind before it has a chance to mature. A tremendous job to be tackled, to be sure, but a most necessary one before the artist becomes a professional.

This unfinished product after being graduated unhappily has still another gauntlet. He wrestles with his artistic know-how, what graphic background he has been able to learn and prepares to sell his wares in open competition. Whether it is to an agency, department store, newspaper, art studio, business house, printing plant, etc., the selection makes little difference. The final blow might well happen here.

Busy art buyers, busy art directors, will become most elusive for him to see. Long waits outside of art directors' offices, interviews by those not qualified to buy will in time wear down the aspiring talent. The erosion starts that eventually causes the financial trend towards creative suicide.

Talent attrition . . .

Weeks pass into months, and months into year of solid frustration, forcing many artists to leave the business or change their theories as to how best sell their products. Personality readjustments, jobs finally taken in small printing shops and small agencies help artists learn the basic rudiments. What he should have learned in school he now learns in the form of a post graduate course.

The art director can not teach the embryonic artist. The desire to teach, might well be there, but time is not on the art director's side.

Thus does individualism go by the board. In recent years, the do-it-yourself artist has all but disappeared from the American scene. Because of financial considerations, many artists have shared problems with other artists and then expanded into greater sized studios. Each man then does his bit toward creating

(Continued on page 190)



CLIENT: SHELL OIL CO

COME UP WITH A GOOD PHOTO EVERYTIME

Call on a growing organization, now 12 years old for your important assignments: Still Life, Illustrations, Industrials, Reportage, Location.

May we show you our portfolio of imaginative ideas, soon?

EASTERN STUDIOS Advertising Photography

Photographer: Si Drabkin
Representative: Sid Willig

**PLaza 7
5090**

120 W. 50th Street
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for
**INDUSTRIAL
PHOTOGRAPHY
ON LOCATION**

554 Broad Street, Newark 2, N. J.

call
**BILL
WITT**

Phone: MArket 3-0562

ABCDEFGHIJKLMNOPQRSTUVWXYZ&%!
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24 point

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18 point

ABCDEFGHIJKLMNOPQRSTUVWXYZ&\$1234567890€,abcdefghijklmnopqrstuvwxyz,ABCDEFGHIJKLM!
10 point

A new type! Craw Modern

...to meet the needs of
modern typographic design:
6 to 72 point available
from your authorized ATF
Type Dealer. Ask him
for a specimen brochure,
or write to:

American Type Founders
Elizabeth, New Jersey



STRATHMORE

artist papers · boards · pads



For sample book write: Strathmore Paper Company, Ten Front Street, West Springfield, Massachusetts



For the *Chanda*
millinery series
in Vogue



Larry Gordon Studios

480 Lexington Ave., N.Y.C., YUkon 6-4141

Four Air Conditioned Studios

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Minneapolis-St. Paul elects; plans show

Officers of the Twin Cities, shot al fresco by Merle S. Morris, are, from left, president Merlin R. Krupp, first vp Edmund Kopietz, corresponding secretary Dick Heyne, treasurer Ty Nelson, secretary Paul Le May. Roger Bradfield, not shown, is second vp. The club will hold its ninth annual exhibition April 1-15 at Walker Art Center. The first Art Directors Club Award of the Month was presented to George Rumsey, AD and partner in Rumsey, Lundquist and Gadbois Studio.

Blakeslee and Battams chair Baltimore's 9th

Baltimore's annual exhibition, to be at Maryland Institute April 20-May 1, will be co-chaired by George Blakeslee of Blakeslee-Lane Studio and E. DeWitt Battams of Lord Baltimore Press. Lun Harris and Dorothy Burris are in charge of the opening night cocktail party. The Awards luncheon, April 22 at the Emerson hotel, will be held jointly with the Advertising Club of Baltimore. Women's Advertising Club is also invited. Lew Waggaman of VanSant, Dugdale & Co., Inc., is chairman of the

speakers' committee. Don Major, Major-Keesey Studio, is chairman of the judges' committee.

Toronto's 11th opens April 6

Tickets for the Awards dinner are available from Miss Jean McCallister, 422 Rhodes Ave. The affair will be at the Granite Club April 6. The show opens that date, 4 o'clock, at Art Gallery. Show closes April 26. C. B. Wilton is chairman of the show committee. P. McKenzie is vice chairman and Chris Yaneff treasurer. Committee members include James Collier, Walter Curtin, Frank Davies, Bruce Johnson, David MacKay, Donald Murray, Clive Peacock, Leo Rampen, Gordon Rice.



H. Davis Clymer heads St. Louis club

At left, first vp Carl F. Klinghammer, and at right, second vp Roy Paul, sit with the president of the Art Directors Club of St. Louis, H. Davis Clymer of Southwestern Bell Telephone Co. Klinghammer is with D'Arcy and Paul with Cassell & Paul. Other officers include secretary Florence Phillips, treasurer John Gertman, and board members

Milton Mild, J. S. Satoris, Gene Schacht and Robert S. Robison. Clymer and Klinghammer were named NSAD representatives.

Officers were installed at meeting which also programmed: 40 piece exhibition of original and editorial and cover art from Fortune, The World Art Work; new Norman McLaren films.



Seattle elects; plans seminars

Irwin Kaplan, left, of Graphic Arts Studio, was elected club president. Other officers are, from Kaplan's right, treasurer Paul Olsson, Frederick E. Baker & Associates board member Niles Kelly, Cole & Weber; secretary Mayrus McDonald, Associated Grocers, Inc.; board member Robert Morgan, free lance; board member John Lee, free lance. Ted Rand was also named to the board.

SADS is conducting five free seminars for students. Programs are Illustration and Photography, April 20; Fashion and Merchandise Illustration, May 18; both at the Burnley School of Art. Marlowe Hartung, Bill Werrbach and Felix Moiteret spoke at and Ted Rand moderated the first seminar, The Field of Commercial Art, which attracted 115

(continued on page 92)



We're in an ART DIRECTORS' EXHIBIT everyday.

**Each day it is our privilege to interpret ART DIRECTOR
thinking for TELEVISION or PRINT.**

**For us, at SARRA, each ADVERTISEMENT or TV
COMMERCIAL is an ART DIRECTORS' SHOW...**

**And each day the AWARDS to which we look forward
are SALES of your CLIENTS' PRODUCTS.**

**16 EAST ONTARIO STREET
CHICAGO 11, ILLINOIS**

SARRA INC.

**200 EAST 56th STREET
NEW YORK 22, N. Y.**

SPECIALISTS IN



VISUAL SELLING



Canton elects McCann, Pittsburgh's Huot officiates

Newly formed Advertising Artists Society of Canton elected as president Michael McCann, AD Ted Witter agency. Joseph Huot, past president, Pittsburgh AD club, who was principal speaker at the installation dinner, here, left, hands the gavel to president McCann, standing in back of Mrs. McCann. Other officers include vp Joseph Shorr, AD and partner, Freaze & Shorr agency; secretary Harold Boyles, AD Klingensmith agency; treasurer Gerry Myers, asst. AD Ted Witter agency. Board members are Ted Daniels, Old King Cole Displays; Austin Crowe, AD Canton Art Studios; Walter Shallenberger, AD Igelstrom-Oberlin. Club plans an annual show, an annual Albert Dorne scholarship, visual promotion guidance for local service groups.



Negative-positive T for litho trademark Coordinated design for lithographer has trademark based on a negative-positive handling of initial T and uses enlarged half-tone dots. Designed by Eckstein-Stone for Triad Offset Process.

UPI photography div. expands into 7 regions

New York, Boston, Philadelphia, Pittsburgh, Chicago, San Francisco and Los Angeles areas now have United Press International commercial photography division branches. Brochures available from regional offices detail UPI's many services.



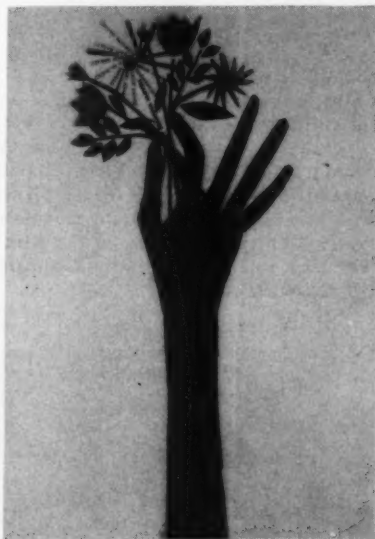
Wm. Longyear named associate dean at Pratt

Chairman of the 1958 and 1959 Communications Conferences, Professor Longyear will be the art school's associate dean and director of professional services as of July 1. He's been chairman of Pratt's ad design dept since 1936, past president of the Eastern Arts Assn., Package Designers Council member, and a NY AD Club member honored with their Distinguished Service Award.

TDC's 5th at Biltmore April 18

Nine categories of visual communication where typography or letter form predominates will make up the Type Directors Club's Fifth Annual Exhibition.

Awards will go to the designer, client and typographer. The jury includes many panelists in Typography-USA forum, being held at the Biltmore in conjunction with the exhibit. Exhibition chairman is Tobias Moss.



To sell gloves—type as art, no product

Client asked for glove drawings but Arnold Varga refused, did instead this full page 4 color newspaper ad, using type as an art form "because I respect it as such." Cox's reports ad was tremendously successful though no specific merchandise was shown.

75% industrial ads a waste—Alexander Roberts

Surveys show that 38 out of 100 people who are stopped by an ad's illustration will read all the copy so "obviously the mediocre, static photo that fails to stop the reader . . . nullifies all the work and . . . (cost of the ad) . . . Economizing on photography . . . at . . . best only a fraction of the . . . budget, is utterly waste-

ful." Some 75% of trade paper ads waste space, time and ad dollars because the reader is not stopped by the photo. Alexander Roberts, president of Interstate Industrial Reporting Service, Inc., made the charges and cited the studies, at a workshop he led for the New Jersey chapter, NIAA.



Child looks to adults for children's records Adults buy children's records, so for A Child's Day in the Park cover, David Gahr appealed to adults with his photo of a little girl looking up into the adult world, waiting for her day in the park. AD, Irv Kratka. Designer, Sy Rudman. For Classic Editions.



Catalog designed for flexible use Harrison House of Meriden, Conn. handled problem of massive, multiproduct industrial catalog for use in sections or as a complete unit. Plus the conventional listings, products, their applications and design interpretations are shown in heavy use of color, line art and photos. For Pole Hardware Div. of Malleable Iron Fittings Co.

Construction toys offered for props Need blocks, logs, tiles for props? Call Halsam Products, 200 5th Ave., NYC, OR 5-4828. For a credit line, they'll lend you the toys or assemble them for you. Also checkers, chessman, bricks, pegboards, etc.



Mink goes rugged for Viking image Norse maiden and the horned and bearded Viking image the Saga mink, a Scandinavian import. Ads appear in trade books, will continue to place mink coated model in outdoor scenes with strong Viking identification. AD, Herb Paulen, Leber & Katz. Photography by Harold Kreiger features boat used in the movie, The Vikings.

(continued from page 89)



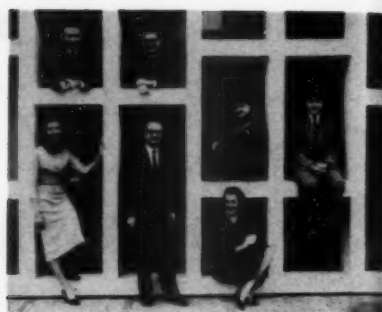
students. Other seminars were on Design, and on Humorous and Decorative Illustration.

Rochester's annual April 3-26

Memorial Art Gallery is the place and April 3 through 26 are the dates for Rochester's annual exhibit. The club recently presented its annual Sunday Painters show at the Rochester Public Library. Photograph Problems with the Art Director was theme of a recent club meeting, held at Bob Chick's studio.

NSAD has new phone number

It's LExington 2-1366. Address stays the same: 115 E. 40 St., NY 16.



Memphis officers On the promenade of the new Memphis Academy of Arts building are newly elected AD club officers. From left, back row: director Fred Price, director and retiring president John Boatright. Second row: secretary Harriet Whitaker, John Gerber Co.; vp Leonard Crook, Lake Spiro-Shurman; treasurer Knox Everson, Archer & Woodbury; president Ed Bailey, Boatright, Bailey & Huckaba. Director Kathryn Huckaba, Boatright, Bailey & Huckaba, is seated front.

NSAD reps are John Boatright and Fred Price. Newest club member is Joe McChesney, AD, Merrill Kremer. Marshall Bouldin was lecturer at recent meeting. Members received copies of outdoor advertising manual from Bob Lyles of GOA.

Ideas about ideas —3rd Communications Conference report

Creativity, An Examination of the Creative Process, edited by Paul Smith for the AD club of New York and published by Hastings House at \$4.95, is the complete, permanent record of the 1958 conference. Full texts and illustrations of talks by 13 examiners of creators and how they work, creativity itself and how it can be developed, are in 210 pages.

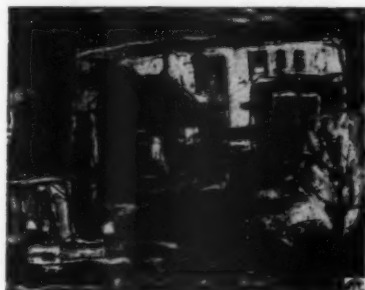
Fields range from art, advertising and industry to psychology, humor and music. The book's scope can be visualized by these quotes. From psychiatrist Gregory Zilboorg:

"If you run after things, you won't find them. If you look around and say, 'This was done, and this was done, no, I'll do something else,' then you are artificial. But when you look inside yourself, and, from within, produce what you feel is true, then it is not only creative, but it is true."

From Dr. Agha: "...personal creativity... is a thing of the past. We are living... in a world of group creativity

... In advertising, creativity is operating ... as a well-attended chess game. It has a playing team ... the Kibbitzers, the Tzitzers—a whole complex of individuals." Dr. Agha then showed how each group works, in his now famous exposé of the various campaigns for "Toots."

Saul Bass: "The chief danger of brainstorming lies ... not in the question of whether or not it produces more or less ideas, or more or less varied ideas, but in fact, that it distorts the creative process by dealing with it piecemeal and putting it on the production line as though creativity can be handled on a production basis."



AD as Painter— Donald Deskey's oil, *House in Decay* (1) won the gold medal in the NYAD 19th annual members exhibition. Andrew Nelson of JWT won the distinctive merit award for *Winter Forest* (2). Most of Deskey's subjects are architectural abstractions. Nelson used palette knife, brush and numerous glazes for his oil. He ranges from semirealism to expressionism to abstract.

Cincinnati names Steinau to succeed Goyert

Edgar Steinau, head of Steinau & Associates, has been elected president of the AD Club of Cincinnati, succeeding Philip R. Goyert, AD, Farson, Huff & Northlich. Other newly elected officers are vp John C. Gehring, AD, Schmitt, Moffet & Gehring; secretary Henry W. Mott, of Mott Studio; treasurer Fred Pottschmidt, AD, Sales Production Corp. Executive board members are Louis F. Hessling, of Hessling-Kendig, and Maurice R. Rhoades, of Rhoades Studio. NSAD representatives are Robert H. Clawson, Procter & Gamble AD, and Goyert.



Bert Stern and Cincinnatians Photographer Bert Stern answered questions and presented a slide talk on the "moods, mysticism and merchandising of creative photography." A more recent meeting featured a double attraction—Herb Lubalin and Jerome Snyder. Lubalin, vp and executive AD of Sudler & Hennessey and of SH&L, discussed Why the AD is Obsolete. Snyder discussed his duties as AD of Sports Illustrated.



Spokane's slate Current officers of the Spokane Society of Art Directors are secretary Peggy Cromer, president Jack Rogers, vp Lowell Calkins and treasurer Jim Guigley, Rogers, of Virgil A. Warren agency, succeeded Don Nepean.

Iowans present awards April 11

Reservations for the Awards dinner to be given at the close of the ADAI exhibition in Des Moines may be made with Harry Watts, Bankers Life Bldg., 711 High, Des Moines. Omaha Artists/AD Club participated in preliminary screening for this second annual Iowa AD show, which will tour the state. Members of the exhibition committee are Harry Watts, chairman, and Chris Christiansen, Bob LaCasse, Bill Fultz, Jim Lienhart, Lynn Stacey, Wendell Mohr.



Washington, D.C. club hears James Birnie Art Direction in Industry was subject of talk by James Birnie, general director styling and design, Reynolds Metals Co. Birnie, who studied painting and design at Yale, has been a portrait artist, magazine illustrator and maintained a studio in Richmond and New York. He had his own agency, James Birnie, Inc., before joining Reynolds Foil division as AD in 1945. He developed techniques now widely used in preparing color sketches on foil. Named to his present post in 1950, he directs packaging, product, graphic and display design. He is a member of the New York AD club, a Fellow of Design Directors in Industry, president of the Alumni Council in Architecture and Design.

chapter clips

Baltimore: Frank C. Mirabile of Welch, Collins & Mirabile, Inc., and George Culbertson, of Progressive Composition Co., have been appointed corresponding and associate reps to NSAD ...

There will be a special excursion to the Philadelphia show on Saturday, May 23. \$10 per reservation includes round trip bus fare and dinner . . . Trade ad for Maryland Glass Corp. won ad of the month award. ADed by Lew Waggaman, VanSant-Dugdale; art, Bob Lapham; copy, Orrin Quinby . . . Free lancer Connie Lawson was recent club exhibitor.

Denver: The Second Annual is available for \$2.50 plus postage. Write Gene Kramer, c/o Bradley Lane Advertising Agency, 1051 Elati St., Denver 4, Colo. . . . Recent meeting saw Experimental Cinema in 16mm, presented by Bill Turnbull of Rainbow Pictures . . . Club reviewed 100 years of western advertising—a slide presentation by Numa James, national ad mgr., Rocky Mountain News. James, a western historian, prepared the program as tie-in to Colorado's coming "Rush to the Rockies" centennial celebration.

Montreal: Norman McLaren's latest was previewed at recent meeting. Also shown, City of Gold, with commentary by Pierre Berton. NY photographer Toni Ficalora a recent speaker . . . New members: Roger Armand, Stevenson & Scott; Ronald Beliveau, Ronalds Federated; William McGuinness; Emile Pirro, A. L. Barkes Designers; Gary Seymour, Bomac Montreal . . . Ron Clark now with F. H. Hayhurst . . . Curtis Fields, Jr. had show, Museum of Fine Arts.

New York: New members are David H. Charney who ADs national accounts at Daniel & Charles, John Joseph Forzaglia who has spent 12 years with Cunningham & Walsh where he ADs the AT&T and Chase Brass & Copper accounts, John J. Griffin who is senior AD for Marshchalk & Pratt division McCann-Erickson, Howard Jensen who ADs Popular Science Publishing Co., Leonard Jossel who ADs American Cyanamid's monthly as well as operates his studio, William Lawrence Ryan who has been with Richard & Gunther for seven years, and teaches layout and design.

Philadelphia: Joseph Carreiro, industrial designer and director of the industrial design dept., Philadelphia Museum College of Art, addressed the club recently on The Industrial Designer and AD.

St. Louis: Industrial designer Dave Chapman discussed, for recent meeting, Function of the Designer and the Interrelationship of the Designer and the AD.

Washington: Show opens at Statler April 25, closes May 2 . . . Haynes Lithograph Co. invited the club to cocktail party open house tour of their facilities. ●

what's new

(continued from page 56)

THE ART OF NEWSPAPER ROP COLOR: This is a booklet with facts culled from a full color filmstrip presentation produced by the Bureau of Advertising of American Newspaper Publishers Association, Inc. in cooperation with the newspaper industry's Technical Committee on Newspaper Reproduction. From Edward A. Falasca, creative vp, Bureau of Advertising, 485 Lexington Ave, New York 17.

FREE PHOTO SOURCES: 12-page brochure notes private and public organizations who provide photographs free for editorial and sometimes advertising uses, in exchange for a credit line. Booklet, How To Get Free Photos, is free from Harry Tankoos, Jr., president, Better Impressions, Inc., 155 Sixth Ave., New York 13.

COLORS TRANSPARENT SENSITIZED FILMS: Project Foils come in selection of colors, are transparent, light sensitive acetate films, give quality color reproduction and permit wide range of color special effects in producing overlays, flip cards, and projection transparencies. Information from Ozalid Visual Aids Div., General Aniline & Film Corp., 21 Corliss Lane, Johnson City, N. Y.

PHOTOGRAPHIC COPYING SPEED: Fotomate photographic copying machines have new features which speed copying, announces manufacturer Rovico, Inc., Newark, N. J. The machines have new exposure units, a newly designed developing unit and developing solution formula, larger throat capacities.

TRANSFER DECORATIONS: Rineglas Transfers Art and Application is 64-page book describing the plastic transfer process, suggesting and illustrating uses. Drawings by Ken Pryor in color and b/w. Also, designs by other artists, showing decorative possibilities. \$1.50 from Vernon Bernard Organization, 325 W. Huron St., Chicago 10, Ill. Write on your letterhead for details.

AEROSOL PACKAGED FLUORESCENTS: The complete line of Bold Jet-Spray Fluorescent Colors now come in 16-oz. cans. Feature a new type nozzle which emits more finely dispersed spray, minimizes residue clogging. From Lawter Chemicals, Inc., 2550 Touhy Ave., Chicago 45, Ill.

AUTOMATIC PEN-PENCIL: The Venus 365 automatic ball PEN-cils, are nonretractable, disposable, come in regular double

duty, superfine and thermocopy styles with choice of ink colors. From Venus Pen & Pencil Corp., Hoboken, N. J.

GLUE IN PLASTIC CONTAINERS: Wilhold White Glue adds two new packs: 7/8 oz. plastic tube with applicator tip, and a plastic gallon which pours easily, reseals quickly, has reuse value. Wilhold Products Co., Div. Acorn Adhesives Co., Inc., 678 Cover St., Los Angeles 31, Calif.

ANSCO PHOTOGRAPHIC DATA SHEETS: Three data sheets from Ansco, Div., General Aniline & Film Corp., Binghamton, N. Y., are on Film Chemicals, Cykora Projection Paper, Convira Contact Paper. Include description, characteristics, characteristic curve charts. Also available, Ansco Graphic Arts Handbook.

CRAW MODERN SPECIMENS: A four-page booklet illustrates Freeman Craw-designed Craw Modern faces in use. From American Type Founders, 200 Elmora Ave., Elizabeth, N. J. or ATF dealers.

PREPRINTED BULLETIN FORMS IN COLOR: 21 stationery forms in color, available from Idea Art, 305 Fifth Ave., New York 16, are shown in sample folder. The folder shows preprint letterheads, (illustration and headline), in reduced sizes. A kit of full size samples is \$1.

INDIA INK ERASER: No. 138 Ball Point Eraser by Weldon Roberts Rubber Co., 351-365 Sixth Ave., Newark 7, N. J., is a new product which erases India ink without scuffing paper, to allow easy redrawing. Pencil shaped eraser comes paperwrapped, can be repointed by using a pull string to release paper windings. Sample offered.

ARTS RESEARCH BULLETIN: Five special studies "revealing search and research in art education" are included in 1958 Research Bulletin, issued by Eastern Arts Association, State Teachers College, Kutztown, Pa. Also available, the 1957 Research Bulletin, dealing with research in art education and research studies in art education. 50¢ per copy.

FLUORESCENCE ON PLASTIC: FluoroAd plastic signs developed by E. F. Twomey Co., Inc., 728 W. 10th Place, Los Angeles 15, Calif. allow use of eight to 12 times more fluorescent color than usually employed, report manufacturers. Base sheet is bright white plastic, to emphasize fluorescent brilliance. Color is overlaid with tough, thin plastic film, dimensionally stable. Samples, prices and design service from Twomey.

(continued on page 196)

PAUL WING STUDIOS, INC. 480 LEXINGTON AVE., NYC YUKON 6-8850 / VIC BACKER / TOM STAM

AGENCY: BENTON & BOWLES, INC. / CLIENT: TIDE / ART DIRECTOR: GUNNAR FAULK





1)



2)



3)



4)



5)



6)



7)



8)



9)



10)



WHAT'S NEW...WHAT'S BEST

1 Refreshing newspaper color

The restraint and soft use of good color in newspaper is refreshing in a medium that has cut its color teeth almost consistently with the use of very bright, bold, flat color treatment. This Neiman-Marcus page from the Dallas News is in shades of softest red-purple and blue-purple, and a pale warm tan for figure's head and lips. AD, Art Shipman. Designer, Jim Howard. Artist, Jene Dickson. Copywriter, Laura Rivers.

2 Fresh 'tearful teenage' composition

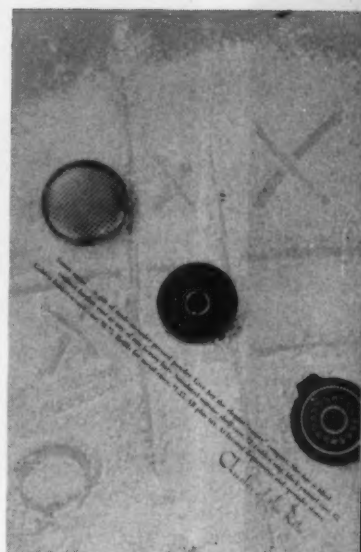
Insecurity — parent vs. teenage — inter-



2



3



4

Art Direction's critic panel watches direct mail, displays, illustration, photography, packaging, newspaper ads, consumer and business magazine ads, posters, TV

preted with strength and sensitivity in a fresh point of view by photographer Edward Wallowitch. Good cropping. For Seventeen, Charlotte Gordon, AD.

3 Abstraction not so abstract

A business magazine ad that's visually ideal. The bright 4 color process abstraction, prepared with Cello-Tak transparent adhesive sheets, doesn't lose the identity of the telescope. Type, Clarendon and Century Expanded, is large enough to carry the width of the ad and still be readable. Logo though not large is bold and clear. One in a series for

B.E.U. (Better Employee Understanding) program, Connecticut General Life Insurance Co. ADs: Howard Wilcox and Alan Soloway, Cunningham & Walsh. Art: Robert Smith, Lester Rossin Assoc.

4 Tic-tac-toe used well

A good use of an old idea pertinent here. Circular compacts fit in with idea. Good symbol value. Product is actually Charles of the Ritz powder shown in ad as background. AD/designer, Ched Vuckovic, Rockmore Co. Photographer, Don Briggs. Copy, Lillian Grey, AE, Charles Lewin.

Karl Fink, industrial designer

Georg Olden, director of graphic arts, BS-TV

Garrett Orr, Stern AD, Outdoor Advertising, Inc.

George Krikorian, promotion, Look

Peter Palazzo, advertising & visual director of Fri Bendel

Art Kane, executive AD, Irving Sarnet, Advertising

John Jamison, AD, J. M. Mathes, Inc.

Gabriel de Blau-Czarny, designer, Container Corporation of America

Lester Rombl, art group supervisor, Grey

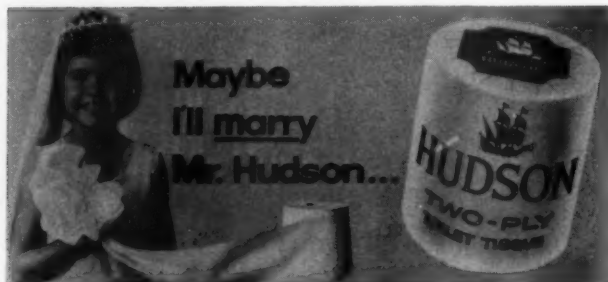
Onofrio Pace, art group supervisor, Grey



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6



7

5 Dramatic NBC TV folder

Designer John Graham had this 12½x 16" folder silkscreened in blue and gray with an overall black. Art by Graham and Al Cohen.

6 Not-too-postery for large package

This Watkins container by Charles Magers of Princeton is part of his redesign for company's household products, each line with the same house identity but differentiated by color changes. Though large packages, Magers scaled elements so that effect is strong but not so postery as to be too powerful and overly stripped of visual interest. This one is turquoise, gold, and black on white. Lithoed on tin by American

Can Co. Modern Packaging photo.

7 Soft sell for soft product

Novel design for delicate subject. 24 sheet is colorful, appealing. For Hudson Pulp and Paper Corp., by Norman Craig, & Kummel. Sidney Smith, exec AD, Keith McFadden, AD, Kay Daly, creative director, Dan Wynn, photographer. Lithoed by U. S. Printing & Lithograph Co.

8 Plain or fancy—but lush

Mailing for Abbott Labs gets the works—lush production, Kromekote, 4 color process lithography. AD, Charlie Walz.



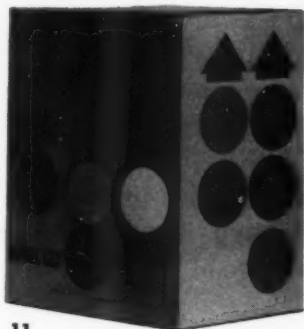
8



9



10



11



12



13

Designer, Lou Dorfman. Photographer, Ben Rose. Writer, Dean Carson.

9 Don't go out of way to be masculine

Men's toiletry bottles designed by Francis Blod for Mennen are white and beautifully formed. Graphics are sensitive to the whole, interesting and not too large. These will hold their own though sharing shelf space at home with women's toiletries, and should be successful as gift items purchased by women.

10 Provocative illustration

An unphotographic, sensitive and imaginative illustration by Cliff Condak for

Seventeen. AD, Charlotte Gordon.

11 Excellent design serves doubly

Design on shipping box for portable phono has double purpose: after shipment, it becomes an attractive display base. Designer Clara Genchy conveys a sense of rhythm in layout, while the well known logo and circular shapes bring strong associations with recorded music. 4 color silk screen. 24" high. AD: S. Neil Fujita, Columbia Records.

12 For the very young—abstract + representational

Tv film for Bakers Instant Chocolate has both art forms in very staccato pattern,

rhythmic cutting from black to white, impressing package design and product name in playful mood. Animation is in b/w only, no grays. AD: Norm Tate, Foote, Cone & Belding. Produced by Gene Deitch Assoc. Director, Al Kouzel. Designer, Tod Dockstader. Animator, George Ruffe.

13 Spatial display for limited space

Original illustrations of 18 record album covers are placed on spatial form by designer Peter Adler for contemporary colorful display in limited counter space. AD: S. Neil Fujita, Columbia Records. 4 color offset repros mounted on cardboard. Albums are 5½" sq. Bell folds to parcel post size.

After 33 of the country's top ADs and creative men have waded through more than 14,000 examples of the year's best in advertising and editorial visual creativity, they should have a clear picture of our creative trends.

In the print categories two major trends were spotted. Show chairman Henry Wolf describes one: "This is a concept show . . . not an art show."

Juror Reid Miles found "less impact with type . . . more use of illustration, less outstanding photography . . . trends of many years seem to be reversing themselves . . ."

With both these judgments the jury was in general agreement.

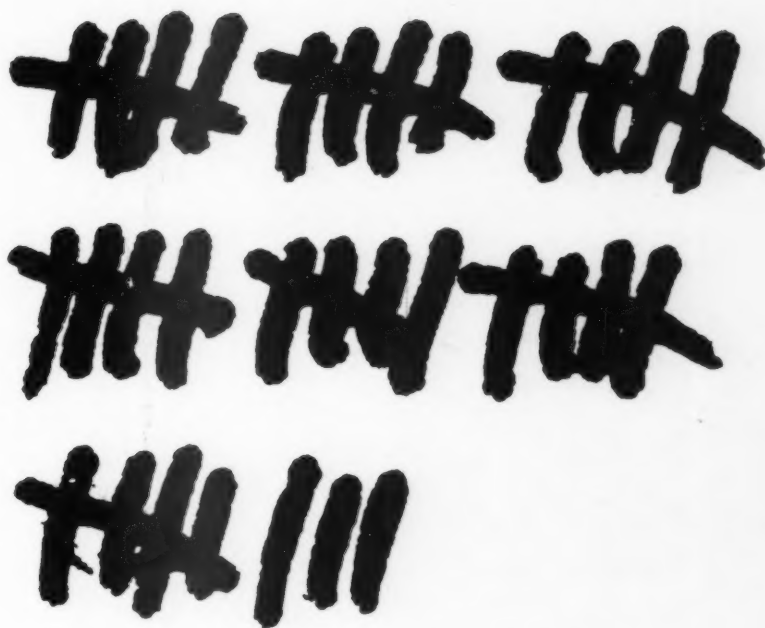
So this, the 38th annual national exhibition of advertising and editorial art and design of the New York Art Directors Club, heralds the new interest in illustration, the maturity of the AD and designer stressing the importance of the idea over the execution.

It is significant that the 33 men who picked this show, and who later analyzed their own choices, are virtually all loaded with medals and awards for their own very creative and often very designy work. This was essentially a young, young-minded and design-minded jury. Yet the show they selected is essentially conservative. The trend, as Lou Danziger puts it, is to "the direct, simple statement . . . to pieces where you can't see the hand of the man who did it." It's "away from the gimmick, toward the simplest, most pertinent, most communicative image."

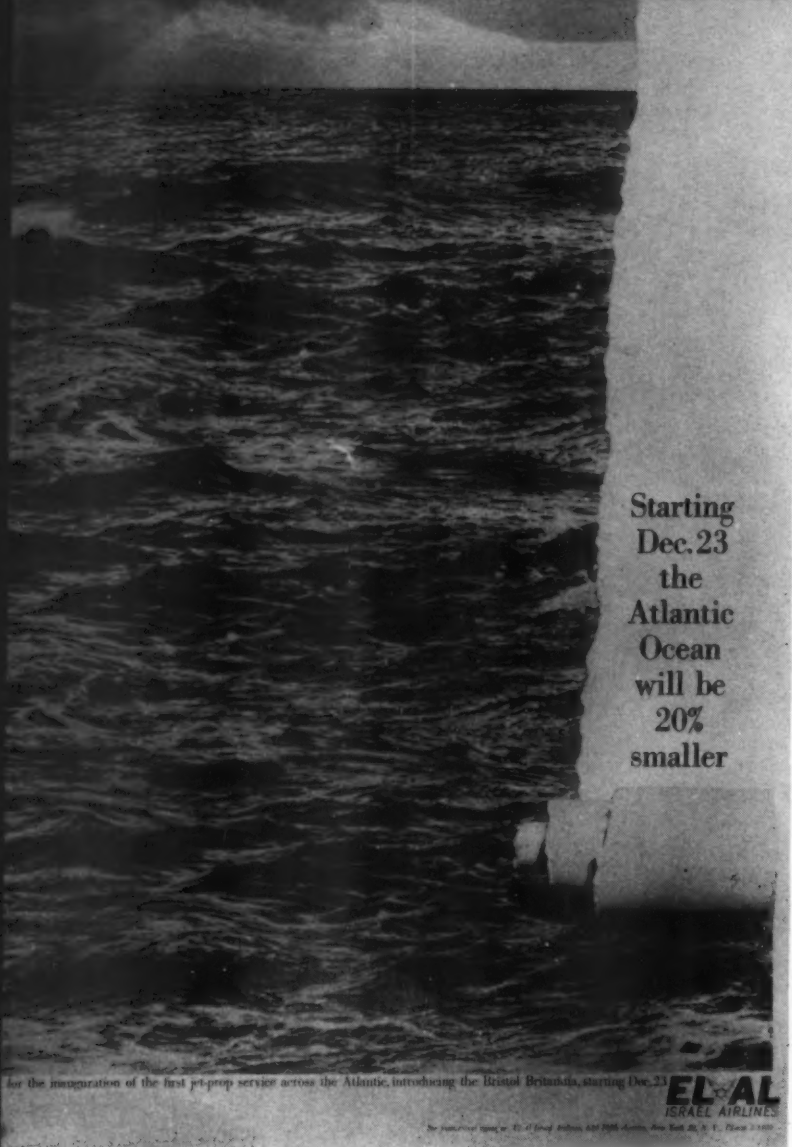
Wondering whether the swing away from sheer impact via type and design didn't make for a dull show, for dull advertising, Bob Gill asked some of the other jurors

a concept show strong on illustration New

A⁵⁹
AD



New York's thirty-eighth annual exhibition



Starting
Dec. 23
the
Atlantic
Ocean
will be
20%
smaller

for the inauguration of the first jet-prop service across the Atlantic, introducing the Bristol Britannia, starting Dec. 23

EL AL
ISRAEL AIRLINES

For information, apply to: El Al Israel Airlines Ltd., 1000 Avenue of the Americas, New York 20, N. Y. Phone 3-3300.

medal winners

#54—Class 4—Newspaper Ads Over 500 lines; Art Director/designer: William Taubin; Agency Creative Director: William Bernbach; Photographer: Ewing Galloway; Agency: Doyle Dane Bernbach Inc.; Advertiser: El Al Israel Airlines. #238—Class 17A, Magazine Advertising Art—3 or more colors—Product Illustration; Art Directors: Rollin C. Smith Jr. and Gus Wavpotich; Photographer: Charles Kerlee; Agency: Ogilvy, Benson & Mather Inc.; Advertiser: Rolls-Royce Inc. #18—Class 1B, Magazine Ads single Page—2 colors or black and white; Art Director/designer: Helmut Krone; Photographer: Bert Stern; Agency: Doyle Dane Bernbach Inc.; Advertiser: Polaroid Corporation.

#54



#238



GRANDMA MOSES, PHOTOGRAPHED WITH A NEW POLAROID LAND FILM. This is an enlargement of an actual Polaroid picture. It was taken with a new film, just introduced, which is now on display at the

perfection. With this latest addition, the Polaroid Land Camera has only one partner in all camera technology of outstanding quality. The Polaroid Land Camera costs at \$200. The new film can be identified by a box on the top



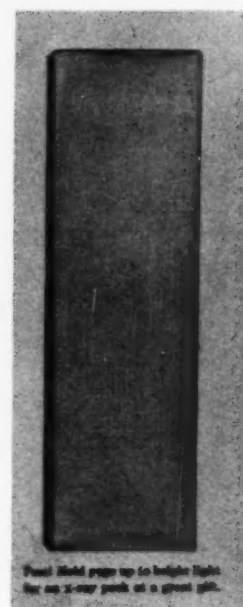
#18



#222

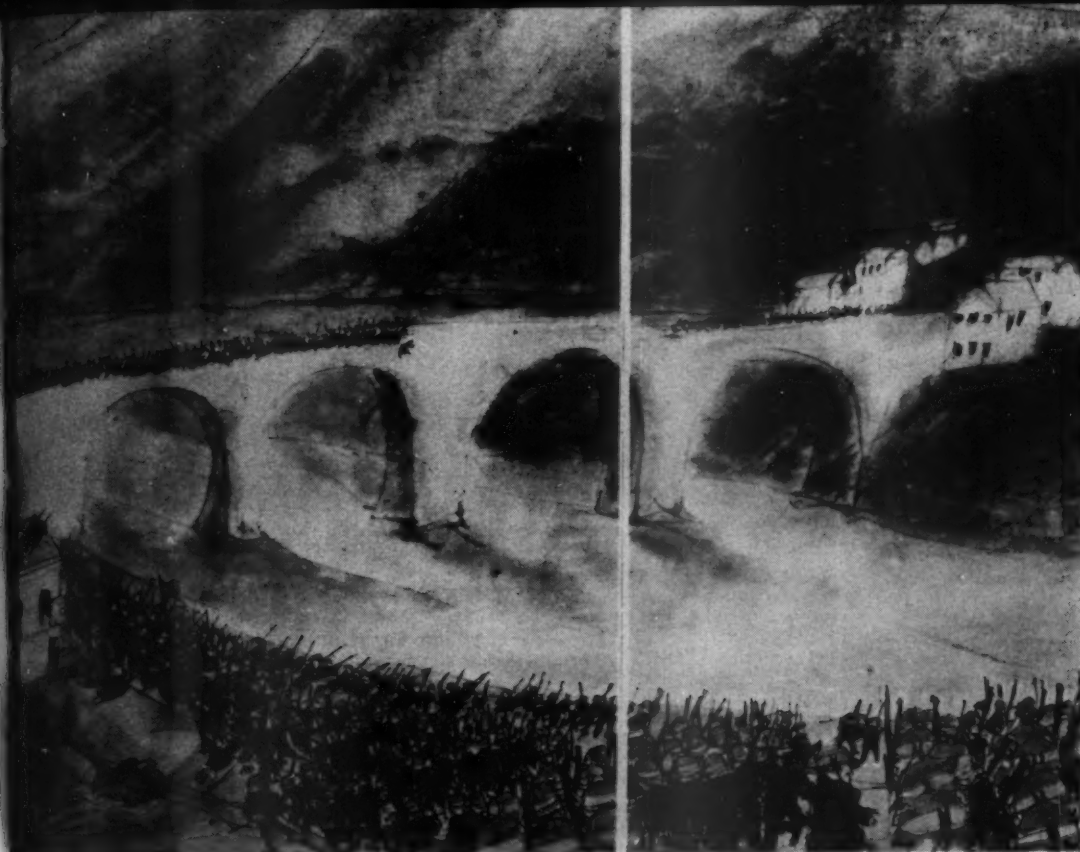


#13



#36

#222—Class 16-D, Institutional—Announcement Cards; Art Director/designer: Gene Federico; Photographer: William Helburn; Agency and Advertiser: Douglas D. Simon. #13—Class 1A, Magazine Ads Single Page—3 or more colors; Art Director/designer: William Taubin; Copy Writer: David Reider; Photographer: Erich Hartmann; Agency: Doyle Dane Bernbach Inc.; Advertiser: Israel Government Tourist Office. #36—Class 3A, Magazine Ads Less Than Full Page—Color or Black & White; Art Director/designer: Helmut Krone; Photographer: Maurice Bauman; Agency: Doyle Dane Bernbach Inc.; Advertiser: Schenley Industries. #398—Class 25A, Editorial Art-Fiction—3 or More Colors; Art Director: Robert Benton; Artist: Robert Andrew Parker; Publisher: Esquire Inc.; Publication: Esquire Magazine.

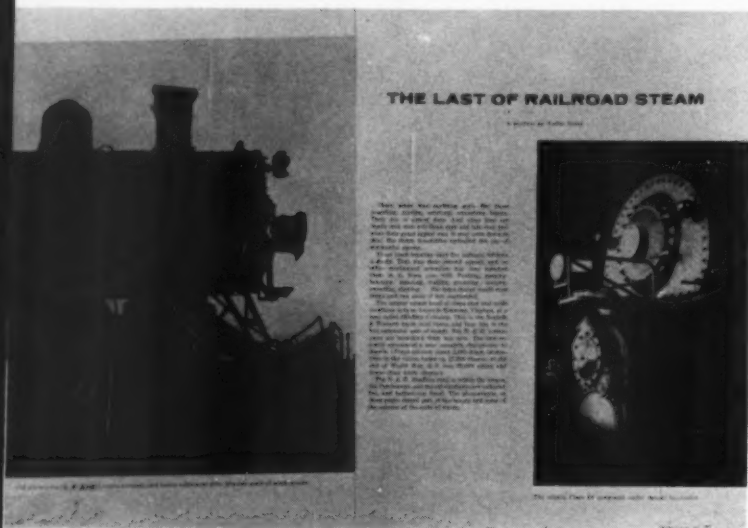


#398



THE GOLDEN AGE OF JAZZ

#461



#177

#461—Class 27D, Editorial Art—Nonfiction—2 colors or black & white—General; Art Director: Robert Benton; Editor: Harold Hayes; Photographer: Art Kane; Publisher: Esquire Inc.; Publication: Esquire Magazine. #177—Class 13B, Editorial Section or Insert—2 Colors or Black & White; Acting Art Director: Deborah H. Calkins; Photographer/designer: Walker Evans; Publisher: Time, Inc.; Publication: Fortune Magazine. #430—Class 26D, Editorial Art—Nonfiction—3 or more colors—General; Art Directors: Frank Zachary and Stephen Biggs; Photographer: John Lewis Stage; Publisher: Curtis Publishing Company; Publication: Holiday Magazine. #30—Class 2A, Magazine Ads 2 Pages or More—3 or more colors; Designer/photographer: Herbert Matter; Agency: The Zlowe Company, Inc.; Advertiser: Knoll Associates, Inc.



IRELAND

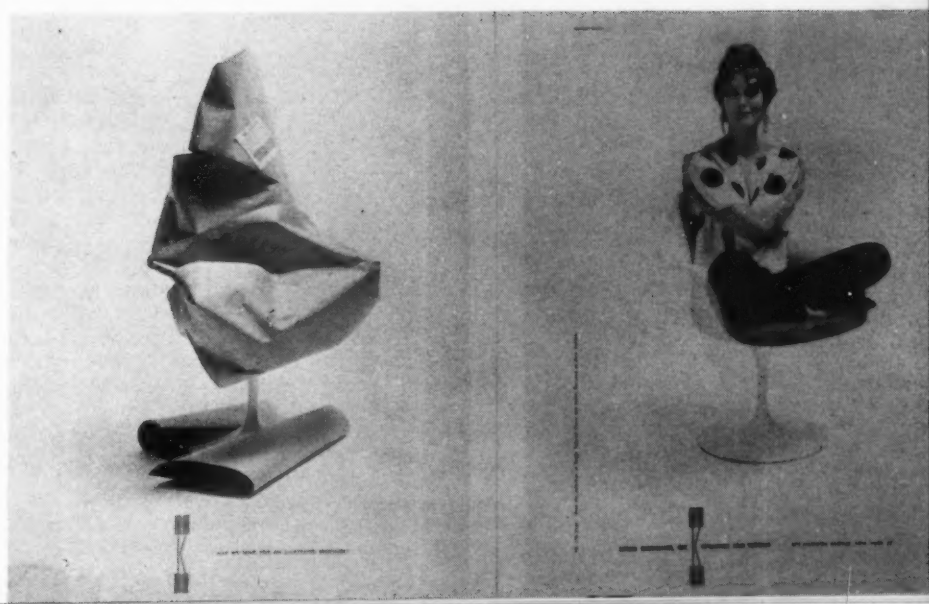
A History of Ireland's people
 a brief history of the country
 and the people who live there

The Irish people

The Irish people are a people of great spirit and courage. They have a long history of resistance to oppression and a deep sense of national identity. The Irish people are known for their wit, humor, and hospitality. They are a people who have overcome many hardships and have built a nation of great beauty and culture. The Irish people are a people who are proud of their heritage and who are committed to the future of their country.

#438

#30





#519



521



#124

#519, 521—Art Directors Club Medal Special Award to Stephen Frankfurt, television art director/production director, Young & Rubicam, Inc., for the overall excellence of Johnson & Johnson advertising on television. #124—Class 9B, Posters—All Other Posters—Any Size (Other than 24-sheet Posters); Art Director/designer: William Taubin; Copy Writer: Judith Protas; Photographer: Wingate Paine; Agency: Doyle Dane Bernbach Inc.; Advertiser: Henry S. Levy & Sons. #526—Class 30-H, TV Still Art; Art Director: Edward J. Bennett; Artist: Guy Fraumeni; Producer: National Broadcasting Company; Advertiser: Chevrolet Motor Division, General Motors Corporation. #253—Class 17C, Magazine Advertising Art—3 or more colors—General Illustration; Art Director: Hugh White; Artist: Robert Gwathmey; Photographer: Irving Penn; Agency: Young & Rubicam Inc.; Advertiser: Life Magazine.

#526

JACK PAAR

POLLY BERGEN

GENEVIEWE

PAUL WESTON
and others

AL KELLY

MUCH DOWN

She used to think beauty
had to be cultivated

I experienced a lot of beauty in a lot of people, too. Life's again not my cage. The loneliness, sense of emptiness, no place to turn, the feelings for the wife take a backseat. The emptiness and loneliness is replaced with the feelings for the complete change of life.

Things are different now. LDB's great pictures bring home the message that looks like this:

Yes, see the swelling, hidden in soft beauty. And you recognize—the cold gray island of water on the glacier—the shining forest of giant mountains—the swelling out of water in a wind-belt, the proud post of a sailboat cutting the waves.

And LIFE also shows you the beauty of nature in things too small at a guided walk looking through the sky - the more unlikely world of changing conditions of life and blood - the rarest of pearls of industrial might. All these and more others can be seen in the world of LIFE.

And people. The population is an aged lot. The 100 and over of a population, the larger part of a nation, the national lot of a village. The thing that needs of a child, the darkness of home and the simple, simple beauty of home.

Let's share our all-time things with us. (Repeat the name a few times, with renewed understanding. No longer is this an idea, it's a thing.)



Other, less common, causes of acute pancreatitis include alcohol, gallstones, trauma, drugs, and infection. In the United States, alcohol and gallstones are the most common causes. In other countries, such as Japan, alcohol is the most common cause.

ONLY **Life** gives you so much

understanding... so swiftly, so surely



#253

*medal
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HEN BIGGS had been with J. Walter Thompson, William Esty and Lennen & Esty before he joined Holiday. Art director, he has 20 years of advertising experience behind him as well as 12 years of publication work.

EDWARD J. BENNETT is manager of design and art for tv, NBC, and is responsible for administration and creative standard of the shows and commercials originating in New York, including graphic arts, scenic design, costumes and makeup.

ROBERT BENTON studied painting at the University of Texas, became Henry Wolf's assistant at Esquire in 1954. He was named graphics editor in July 1958. In between, he served two years in the army; did free lance illustration; designed, wrote and illustrated children's books; produced an art film.

ANNA H. CALKINS joined the staff of Fortune in 1936 and 10 years later was made assistant AD. After graduating from the University of California, she spent several years in California and worked as a free lance reporter for Time.

GENE FEDERICO, AD at Douglas D. Simon, previously ADed at DDB, Gray, and Abbott Kimball which he joined after 4½ years in the Army Camouflage Corps. Before the war, he spent three years in advertising. A native New Yorker, born in Greenwich Village, he studied with Benrimo, Traflet and Bayer.

STEPHEN FRANKFURT, tv AD and production director for Young & Rubicam, holds AD club medals for 1956 and 1957, the Sylvania tv award, the Advertising Age award, and other honors. His work has been exhibited at the Museum of Modern Art, AIGA, and Venice Film Festival. A graduate and faculty member of Pratt Institute.

GUY FRAUMENI holds design awards from AIGA (the 50 Books of the Year) and past New York AD shows—a distinctive merit for an NBC tv graphic, 1957, and a gold medal in 1958. He studied and painted in Europe, Mexico and the United States, and his work is in museums here and abroad.

ART KANE holds many awards for photography as well as editorial and ad design. He is executive AD at Irving Serwer, was AD of Seventeen magazine until April 1956. An instructor at the New School, he's a graduate of Cooper Union.

CHARLES E. KERLEE, a west coaster (U of C, USC, and Art Center School), opened his New York studio after World War II. An advertising and magazine photographer, he wrote and illustrated "Pictures with a Purpose," illustrated Max Miller's wartime books, "Daybreak for Our Carrier," and "It's Tomorrow Out Here."



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HELMUT KRONE has been responsible for many outstanding campaigns by DDB. His layouts are direct, straightforward and strong. Before his DDB association, he had ADed for several agencies, free-lanced a variety of jobs, and designed promotional material for Esquire.

HERBERT MATTER studied in his native Switzerland and in France under Le Corbusier and Fernand Léger. When he came to the US in 1935, he was known for his posters but he began free lance photography. He is vp and partner in Studio Associates, staff photographer for Condé Nast, design director for the Boston and Maine Railroad and professor of photography at Yale.

ROBERT ANDREW PARKER, a Virginian, is a graduate of the Art Institute of Chicago, won a scholarship to Skowhegan School of Painting and Sculpture, worked under Peter Grippe at Atelier 17, New York. He has had one-man shows and his work is included in important collections.

IRVING PENN was an AD and a painter before turning to photography. His first photos were published by Vogue in 1943. He continues editorial photography for Vogue, but for the last 5 years has also done ad photography. Holds many AD club medals. His work has been exhibited by Museum of Modern Art.

MILLIN C. SMITH, JR. has headed Ogilvy, Benson & Mather's art department since his infancy, after serving with McCann-Erickson. Before McCann, Smith, a west master by schooling and professional training, had returned to his native Pennsylvania to AD at N. W. Ayer.

JOHN LEWIS STAGE, though a photographer, has a degree in journalism, spent years doing industrial photography and writing for industrial publications and corporate public relations programs. In 1953 he left Chicago for New York and the free lance field where he has scored with leading magazines and national accounts.

WILLIAM TAUBIN, winner of 3 gold medals in the show, has been AD at Doyle Dane Bernbach for 3½ years, was formerly with Douglas D. Simon and several NYC department stores. Impeccable taste has marked Taubin's work. He holds several AIGA awards and AD club medals of distinctive merit.

AUGUST A. WAVPOTICH has been AD at Ogilvy, Benson & Mather for 4 years. Prior to this association, he had been AD at Robert W. Orr & Associates and consultant. A native New Yorker, Wavpotich studied at Pratt Institute and Penn State.

HUGH WHITE, a North Carolinian, came to New York in 1936, studied art, became a cartoonist and gag writer. He joined Young & Rubicam in 1940. During the war, he served in Burma, then returned to Y&R, his wife and children—the latter now numbering four.

FRANK ZACHARY, AD of Holiday since 1951, had previously worked in advertising and publicity, published and edited Portfolio, a graphic arts magazine, was an editor in Office of War Information, worked editorially for New Yorker, Time, Modern Photography and Pittsburgh Bulletin Index.



economy car—with room!
It has ample leg space in front and rear seats for a family of five or six. And the Peugeot has leatherette seats with foam rubber padding. The 4-cylinder engine has a very lively pick-up, gives 30 miles per gallon and delivers a top speed of over 80 mph. Price? Only \$2175 and it includes all this: sliding sun-roof, windshield washers, whitewall or Michelin "X" tires, economy 4th gear, heater-defroster, dashboard clock and reclining "sleep-on" seats. See and drive a Peugeot soon.

the new Sportsedan from France!
PEUGEOT

#17



INDULGE YOUR GOOD JUDGMENT in the Fabulous Fiat... If you buy it as your "second" car you may soon prefer it to your "first." Custom-crafted in Europe, styled in the Italian fashion. Fabulously roomy and comfortable, yet so compact parking is a snap. Series 600 sedan (shown) is only 10 1/2 feet long. Fabulously economical—up to 42 miles per gallon. The Fiat 500 delivers up to 53! There are four styles, eight models—sedans, sports cars, station wagons. Fabulously low priced... the Fiat 600 sedan—\$1298* at point of entry—New York. See your Fiat dealer or please write: Fiat Motor Company, 500 Fifth Avenue, New York, New York. Longacre 5-7033... **FIAT**

#10

*distinctive
merit*

#17—Class 1-B, Magazine Ads Single Page—2 colors or black and white; Art Director/designer: Edson Newquist; Photographer: Wingate Paine; Agency: Needham, Louis & Brorby, Inc.; Advertiser: Peugeot, Inc.
#10—Class 1-A, Magazine Ads Single Page—3 or more colors; Art Director/designer: Al Anthony; Photographer: Becker-Horowitz Studio; Agency: St. George & Keyes, Inc.; Advertiser: Fiat Motor Company, Inc.
#42—Class 4, Newspaper Ads Over 500 Lines; Art Director/designer: Herman Davis; Designer: Yudel Kyler; Photographer: Tudor Publishing Co.; Agency: Dowd, Redfield & Johnstone, Inc.; Advertiser: Alitalia.
#78—Class 6-B, Trade Periodicals Ads—Full Page or More—Black and White; Art Director/designer: Louis Silverstein and Irving S. Taubkin; Photographer: Robert Frank; Advertiser: The New York Times.



Daily Flight

TO AND FROM ITALY! Alitalia has increased its transatlantic schedule from 3 to 7 flights a week—because so many people want to visit Italy! They want to feed the pigeons in Venice... stroll along the fountains of Rome... marvel at the art treasures in Florence... and back under the blue skies of Capri, Sicily, or Sardinia. And they want to fly Alitalia—where the food, the wine, and the welcome are all so wonderfully Italian! Alitalia has been serving Europe, Africa, South America and the Middle East for 20 years. Now a brand-new fleet of turbo-engined Douglas DC-7Ts—two new ones were added last March with New York and London. Only 11 others serve the Atlantic! First class or the new, surprisingly two-person jetway* accommodations.

ALITALIA

#42

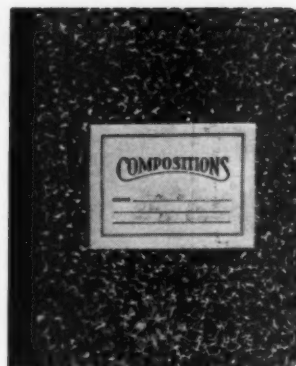


New York is children at school. New York is mothers at market. New York is 5 million families growing, needing, wanting, buying. New York is The New York Times. New Yorkers live by it. It serves them with the most news. It sells them with the most advertising.

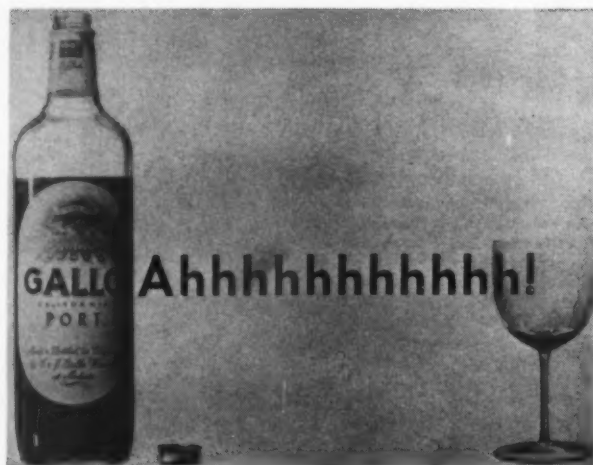
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#157



#92



#128

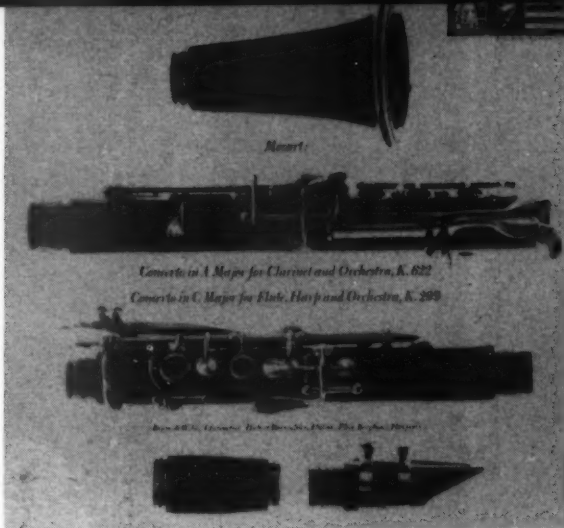
#157—Class 12-A, Editorial Spread—3 or more colors; Art Director/designer: Allen F. Hurlburt; Photographer: Frank Bauman; Publisher: Cowles Magazines, Inc.; Publication: Look Magazine. #92—Class 8-A, Booklet, Direct Mail—3 or more colors; Art Director: Peter R. Palazzo; Designer: Jay Kissinger; Photographer: Mia Carpenter; Advertiser: Henry Bendel, Inc. #128—Class 9-B Posters—All Other Posters—Any Size (other than 24 sheet); Art Director/designer: Helmut Krone; Photographer: Pinney Beecher; Agency: Doyle Dane Bernbach, Inc.; Advertiser: E & J Gallo Winery. #154—Class 11-A, Editorial page—3 or more colors; Art Director/Photographer: Henry Wolf; Publisher: Esquire Inc.; Publication: Esquire Magazine. #141—Class 10-C, Point of Sale—Record Album Covers, Book Jackets; Art Director/designer: S. Neil Fujita; Photographer: Seymour Mednick; Advertiser: Epic Records. #162—Class 12-A, Editorial Spread—3 or more colors; Art Director/designer: Irwin Glusker; Publisher: American Horizon, Inc.; Publication: Horizon Magazine.



THE
AUTOMOBILE'S
CLASSIC
DECADENCE
A
PORTFOLIO
BY
LESLIE HALLSTROM

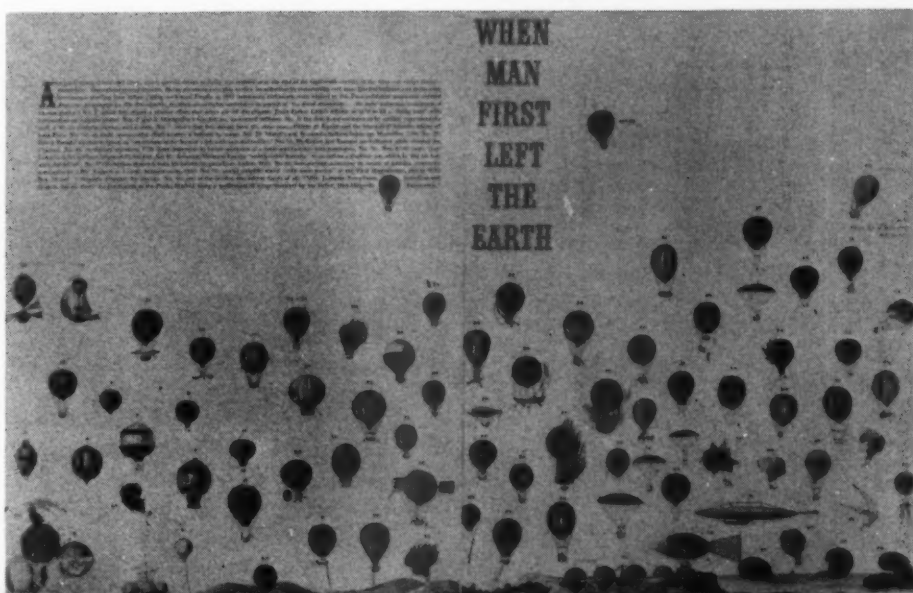
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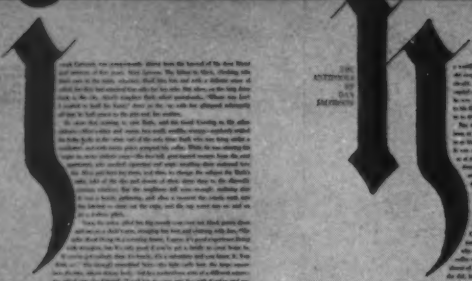
Concerto in A Major for Clarinet and Orchestra, K. 622
Concerto in C Major for Flute, Harp and Orchestra, K. 299

Don't Miss! Concerto in A Major for Clarinet and Orchestra, K. 622



WHEN MAN FIRST LEFT THE EARTH

#162



ART DIRECTION
ART DIRECTION
ART DIRECTION

a world of... together in action... and... all...
the... together in action... and... all...
the... together in action... and... all...

#188

the... together in action... and... all...
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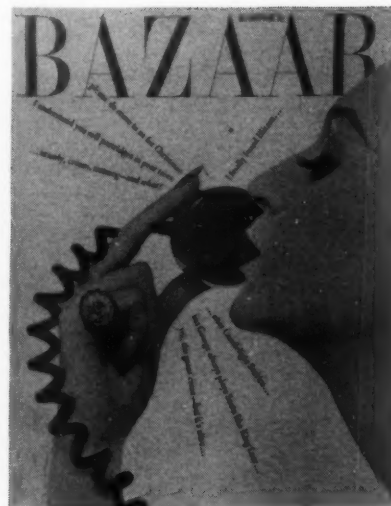
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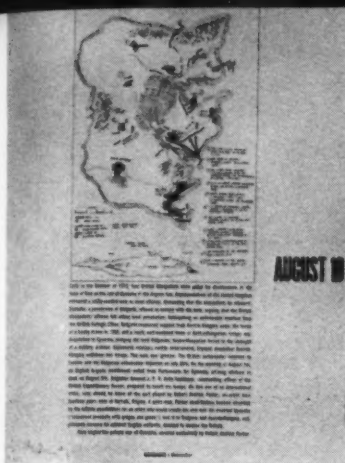
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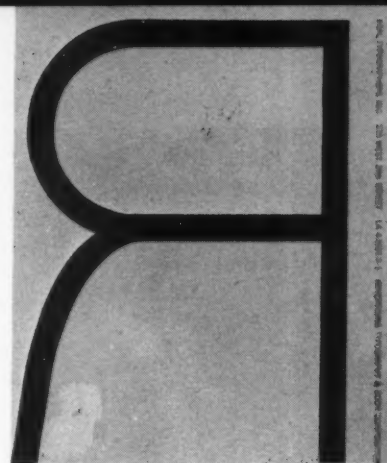


#183

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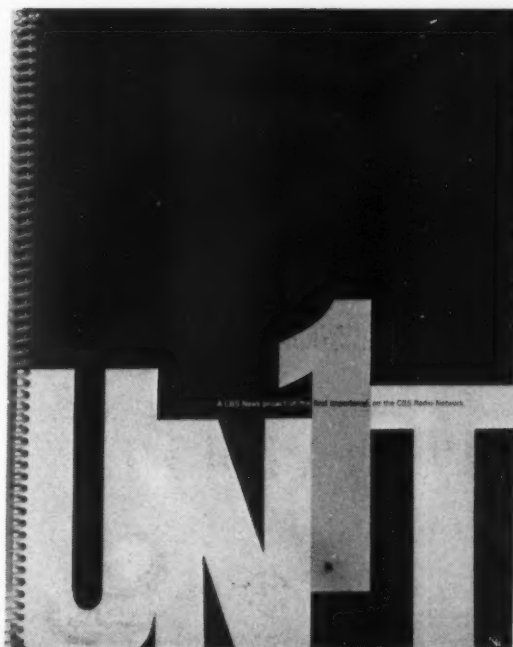
AUGUST 19



#173

#197

#160—Class 12-B, Editorial Spread—2 colors or black and white; Art Director/designer: Audrey Rosenson and Henry Wolf; Publisher: Hearst Magazines Inc.; Publication: Harper's Bazaar. #191—Class 15-B, Magazine Covers—Trade; Designer: John Berg; Art Director: Ken Saco; Publisher: Advertising Trade Publications Inc.; Publication: Art Direction. #183—Class 15-A, Magazine Covers—General or Mass Magazines; Art Director/designer: Henry Wolf; Photographer: Richard Avedon; Publisher: Hearst Magazines, Inc.; Publication: Harper's Bazaar. #173—Class 13-A, Editorial Section or Insert—3 or more colors; Art Director/designer: Robert Benton; Artist: Robert Andrew Parker; Publisher: Esquire Inc.; Publication: Esquire Magazine. #197—Class 16-A, Institutional—Company magazines and house organs page spread, cover or entire publication; Art Director/Artist: Bob Gill; Advertiser: Real Typographers Inc. #210—Class 16-B, Institutional—Annual Reports, Entire Publication; Art Director/designer: Louis Dorfman; Artist: Ted Andresakes; Advertiser: CBS Radio.



#210



ask for your copy. Pink Violet Lignate-2 1.75; Rouge 2.00; Nail Lignate 1.00; Veiled Radiance 30.00; Invisible Veil 2.75 to 5.00; Eye-liner Pencil 2.50; Mascara 3.00; Eye Liner 1.00; Eye Shade 3.00. 2.50 shipping, plus tax.

Elizabeth Arden

and 1990, *Journal of Research in Personality*, 24, 1-16.

Season's Greetings



#240

#240—Class 17-A, Magazine Advertising Art—3 or more colors Product Illustration; Art Director/designer: Gene Federico; Photographer: William Helburn; Agency: Douglas D. Simon; Advertiser: Elizabeth Arden. #227—Class 16-D, Institutional—Announcement Cards; Art Director/designer: Irwin Goldberg; Advertiser: Advertising Composition, Inc. #215—Class 16-C, Institutional—Letterheads and trademarks; Art Director/designer: Louis Dorisman; Advertiser: Sol Mednick. #263—Class 17-C, Magazine Advertising Art—3 or more colors General Illustration; Art Director/designer: Hugh White; Artist: Robert Gwathmey; Photographer: Irving Penn; Agency: Young & Rubicam, Inc.; Advertiser: Life Magazine. #248—Class 17-B, Magazine Advertising Art—3 or more colors Fashion or Style Illustration; Art Director: Robert Blend; Photographer: Jerry Placer; Agency: Mogul, Lewin, Williams & Snyo; Advertiser: Wamsutter Mills Inc.



the 1990s, the industry, in effect, has been able to avoid a complete ban on the use of asbestos. The industry has been able to do this by convincing the public that asbestos is not a health hazard, and by convincing the government that asbestos is not a health hazard. The industry has been able to do this by convincing the public that asbestos is not a health hazard, and by convincing the government that asbestos is not a health hazard.

There are no additional thought forms or images for this as it is identical to those already noted. The only thing that is different about it is that it is not a thought form, but a thought form that is not a thought form.

It will be interesting to observe the influence of economic crises on the development of the social state, particularly in the light of the fact that the social state is a product of the economic system.

It was a rather surprising finding that the EIAI results for the first two years, a relatively short time-span, were similar to the findings for the last eight years, which indicate a clear downward trend in the EIAI during this period. The possible reasons for this are discussed in the final section of the paper.

Discography also ranks the popularity of the 40 discs according to several variables: the industry, an R&B specialist, an African-American magazine, a mainstream magazine, a Black-owned magazine, a Black-owned newspaper, a Black-owned radio station, a Black-owned television station, a Black-owned website, and a Black-owned record store.

白銀電視廣告

SEE TELEVISION



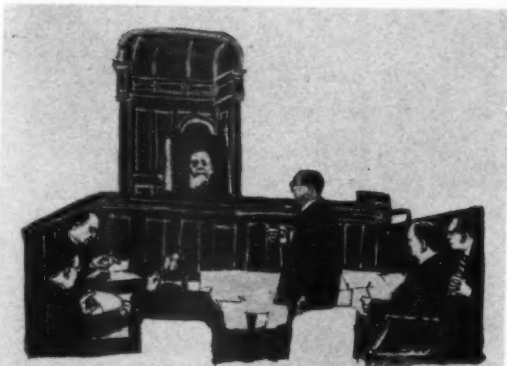
A black and white photograph of a city street at night. A car is driving away from the viewer down a dark, wet road. The street is lined with tall buildings, and the scene is illuminated by streetlights, creating a moody and atmospheric setting.

#354

SEE SPORTWEAR CATCHES INDUSTRY SLEEPING. INTRODUCES "ANTIDR", FIRST NATURAL-FIBRE MEN'S KNIT SWEATER SHIRT GUARANTEED MACHINE WASHABLE, WILL NOT STRETCH, DISTORT, SHRINK, UNLIKE MAN MADE FIBRES. THE "ANTIDR" GUARANTEES TOTAL SWEAT ABSORPTION. UNIQUE "ANTIDR" PROCESS RETAINS PERSPIRATION COOLS. FOR DETAILED PHONE, WRITE OR MAIL

#279

#274—Class 19C, Magazine Advertising Art—Black and White General Illustration; Art Director/designer: William Golden; Artist: Joseph Hirsch; Advertiser: CBS Television Network. #278—Class 19-C, Magazine Advertising Art—Black and White General Illustration; Art Director/designer: Helmut Krone; Photographer: Ben Stern; Agency: Doyle Dane Bernbach Inc.; Advertiser: Polaroid Corporation. #334—Class 21-B, Trade Periodic Advertising Art—General Illustration; Art Director/designer: Hal Davis; Photographer: Robert Frank; Agency: Philip J. Periman Associates; Advertiser: Dee Sportswear, Inc. #292—Class 20-C, Newspaper Advertising Art—General Illustration; Art Director/designer: Raymond Todd; Artist: Robert Weaver; Agency: Young & Rubicam Inc.; Advertiser: Time, Inc. #291—Class 20-C, Newspaper Advertising Art—General Illustration; Art Director/designer: Lester Feldman; Artist: Ben Shahn; Agency: Doyle Dane Bernbach, Inc.; Advertiser: Barton's Cash Corp.



To Judge, we first must KNOW

The witness is questioned. The facts are established. The evidence is presented. The judge presides.

But before the judge, we first must know the facts. The facts are established. The evidence is presented. The judge presides.

Only through the news can we know the facts. The facts are established. The evidence is presented. The judge presides.

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#292

#291



Moses and The Burning Bush

(The Story of Moses Begins Here)

The story of Moses and the Burning Bush is a tale of divine intervention and human struggle. It begins with a young boy, Moses, who is orphaned and raised in the Egyptian court. One day, while tending to his father's flock, he witnesses a miraculous event: a bush that is on fire but not consumed. This event sets in motion a series of events that will lead to the founding of the Jewish nation.

Moses, who is initially reluctant, is chosen by God to lead his people out of Egypt. He faces numerous challenges, including the wrath of the Egyptian pharaoh and the skepticism of his own people. Despite these obstacles, he remains steadfast in his mission, guided by the voice of God.

The story of Moses and the Burning Bush is a powerful testament to the power of faith and the importance of leadership. It is a story that has inspired generations and continues to resonate with people today.

WQXR is programmed for an adult audience.

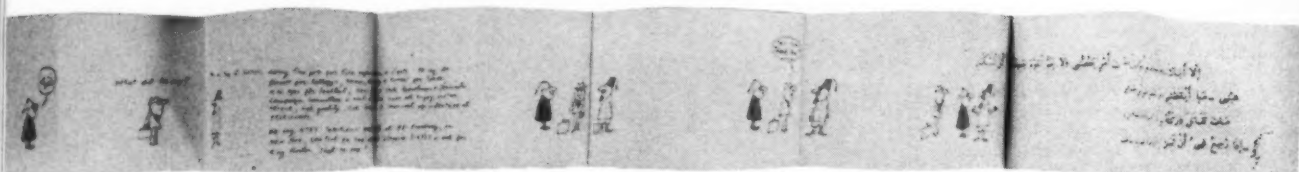
And because it gives this audience what it wants.

WQXR creates a profitable background for your sales message.

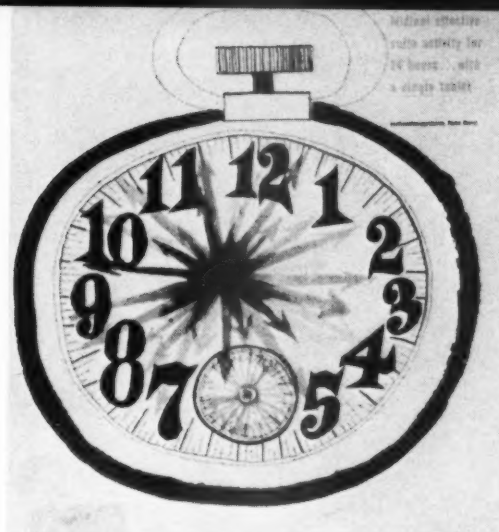
A growing list of advertisers finds this adult audience a growing market for increased sales.



#390



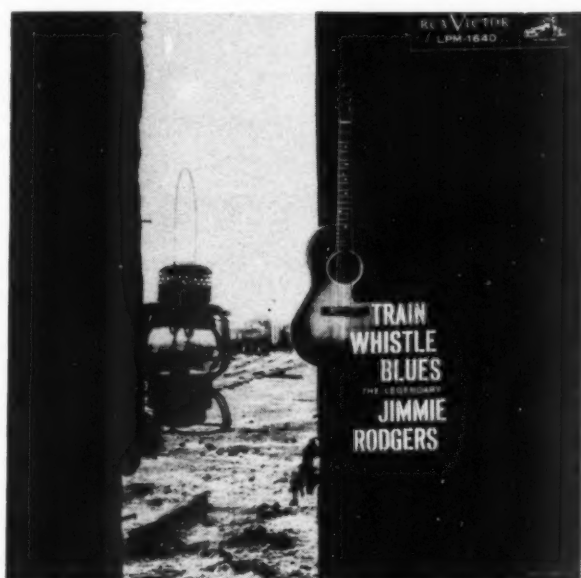
#388



#378



#404

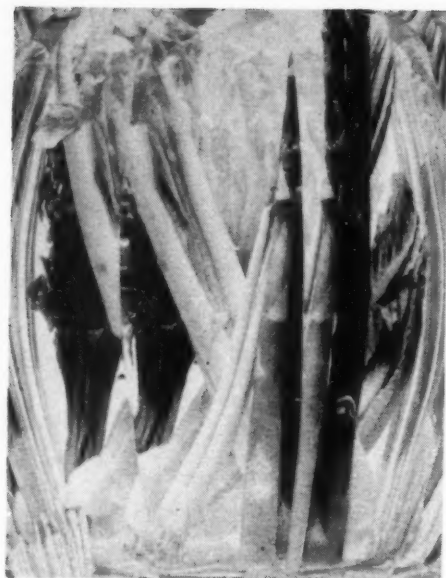


#368

#390—Class 23-C, Booklet-Direct Mail Art—Black and White; Art Director/designer: Louis Silverstein; Artist: Lou Myers; Advertiser: New York Times. #388—Class 23-B, Booklet-Direct Mail Art—2 colors; Art Director/designer: Leonard Sirowitz; Artist: R. O. Blechman; Advertiser: NTA Telestudios, Inc. #378—Class 23-A, Booklet-Direct Mail Art—3 or more colors; Art Director: Kenneth H. Lavey; Artist/designer: Norman Gorbaly; Agency: L. W. Frohlich & Company, Inc.; Advertiser: Parke, Davis & Company. #404—Class 25-A, Editorial Art-Fiction—3 or more colors; Art Director/designer: Robert Benton; Photographer: Bert Stern; Publisher: Esquire, Inc.; Publication: Esquire Magazine. #368—Class 22-A, Point of Sale Art—3 or more colors; Art Director/designer: Acy R. Lehman; Photographer: Art Kane; Advertiser: RCA Victor.



#421



#430

#421—Class 26-A, Editorial Art—Non-Fiction—3 or more colors Fashion or Style; Art Director/designer: Alexander Liberman and Priscilla Peck; Photographer: Karen Radkai; Publisher: Condé Nast Publications Inc.; Publication: Vogue Magazine. #430—Class 26-B, Editorial Art—Non-Fiction—3 or more colors Food; Art Director/designer: Alexey Brodovitch; Photographer: Hiro; Publisher: Hearst Magazines Inc.; Publication: Harper's Bazaar. #418—Class 26-A, Editorial Art—Non-Fiction—3 or more colors Fashion or Style; Art Director/designer: Charlotte Gor-

#418



THE GOOD OLD SONGS

LEONARD LEIGH AT THE
WURLITZER PIPE ORGAN

RCA VICTOR

LPM-1795

A New Orthophonic High Fidelity Record

don; Photographer: Elbert Budin; Publisher: Triangle Publications; Publication: Seventeen Magazine. #465—Class 27-D, Editorial Art—Non-Fiction—2 colors or black and white General; Art Director/designer: Henry Wolf; Artist: Harvey Schmidt; Publisher: Esquire, Inc.; Publication: Esquire Magazine. #365—Class 22-A, Point of Sale Art—3 or more colors; Art Director/designer: Acy R. Lehman and Herb Lubalin; Artist: Barry Geller; Agency: Sudler & Hennessey, Inc.; Advertiser: RCA Victor.



#365



#465

#448



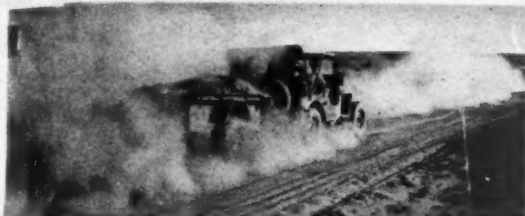
#453





BEFORE: Hunter Gump, Hunt is a part of the...
Hunt is a part of the...
Hunt is a part of the...

BEFORE: Hunter Gump, Hunt is a part of the...
Hunt is a part of the...
Hunt is a part of the...



Man at His Most Primitive

THE BINDIBU OF AUSTRALIA STILL LIVE IN THE STONE AGE

Most primitive of all the races of the world, the Bindibu of Australia live in a state of nature which is almost identical to that of the...
The Bindibu are the most primitive of all the races of the world...
The Bindibu are the most primitive of all the races of the world...

The Bindibu are the most primitive of all the races of the world...
The Bindibu are the most primitive of all the races of the world...
The Bindibu are the most primitive of all the races of the world...

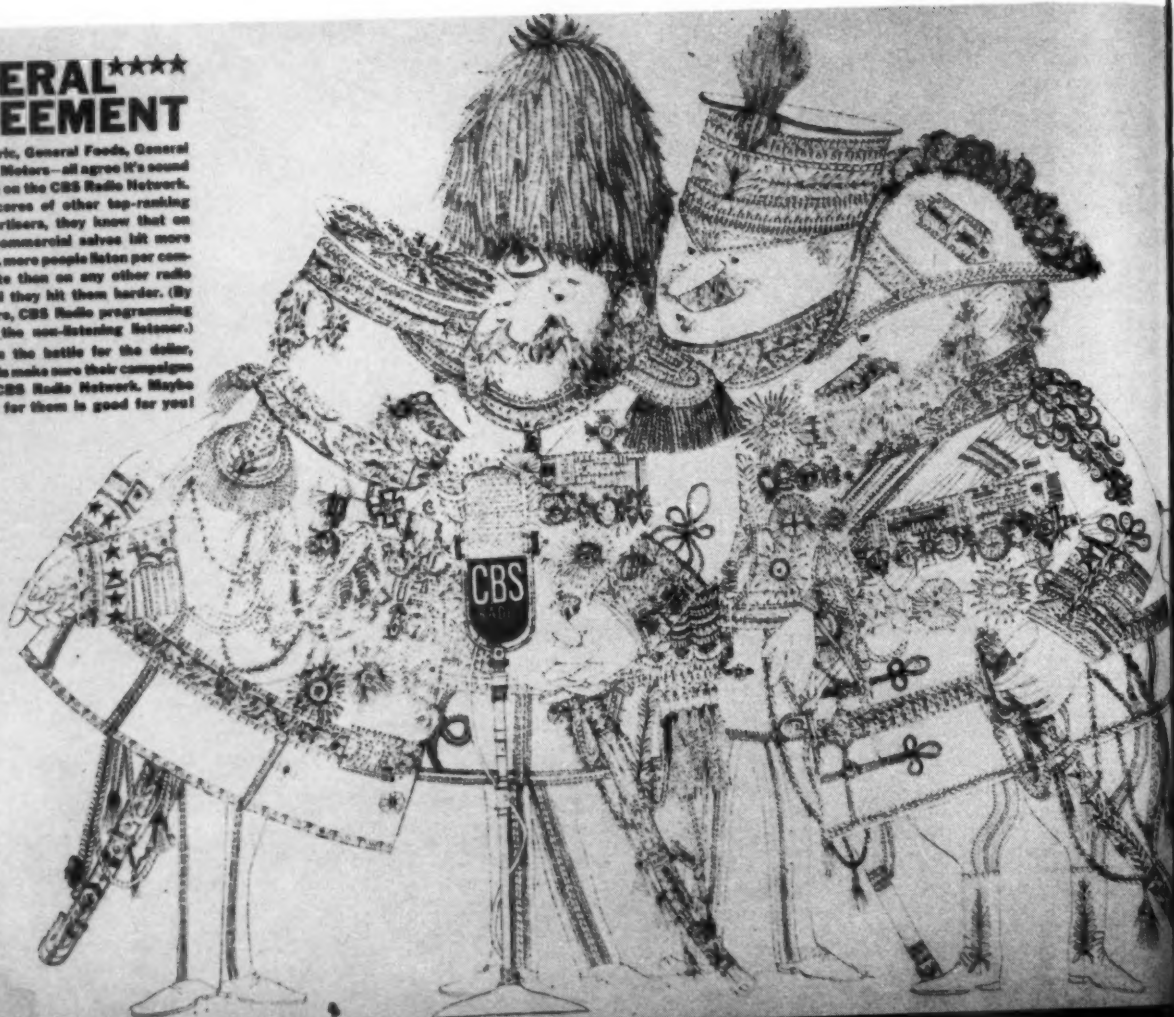
MAKING LISTS OF THE BINDIBU...
MAKING LISTS OF THE BINDIBU...

#451

#448—Class 26-D, Editorial Art—Non-Fiction—3 or more colors General; Art Director/designer: Robert Benton; Photographer: Art Kane; Publisher: Esquire Inc.; Publication: Esquire Magazine. #453—Class 27-A, Editorial Art—Non-Fiction—2 colors or black and white Fashion or Style; Art Director/designer: Henry Wolf; Photographer: Richard Avedon; Publisher: Hearst Magazines Inc.; Publication: Harper's Bazaar. #451—Class 26-D, Editorial Art—Non-Fiction—3 or more colors General; Art Director/designer: Richard Gangel; Photographer: Dr. Donald Thompson; Publisher: Time, Inc.; Publication: Life Magazine.

GENERAL★★★★ AGREEMENT

General Electric, General Foods, General Mills, General Motors—all agree it's sound strategy to be on the CBS Radio Network. Along with scores of other top-ranking national advertisers, they know that on CBS Radio, commercial sales hit more listeners (47% more people listen per commercial minute than on any other radio network). And they hit them harder. (By its very nature, CBS Radio programming screens out the non-listening listener.) That's why, in the battle for the dollar, these generals make sure their campaigns are on the CBS Radio Network. Maybe what's good for them is good for you!

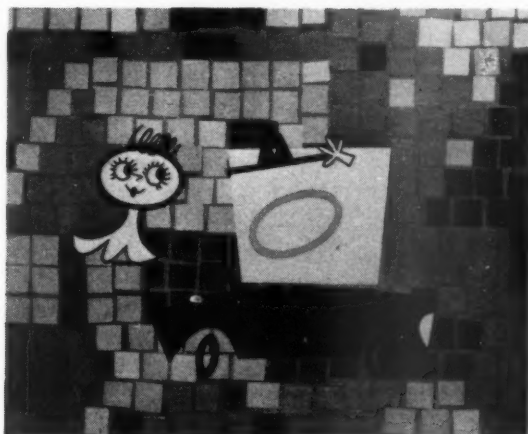


#359—Class 21-C, Trade Periodical Advertising Art—Humorous Illustration; Art Director/designer: Louis Dorfman; Artist: Jerome Snyder; Advertiser: CBS Radio. #486—Class 30-A, Live Action (minimum of ninety percent live action); Art Director/Writer: Bob Johnson; Agency: D'Arcy Advertising Company; Producer: MPO Productions Inc.; Advertiser: Anheuser-Busch, Inc. #495—Class 30-B, Animation (minimum of ninety percent animation); Art Director: Abe Liss; Designer: T. Collins; Agency: MacLaren Advertising Co.; Producer: Elektra Film Productions, Inc.; Advertiser: Esso Imperial. #500—Class 30-B, Animation (minimum of ninety percent animation) Art Directors: Jack Wohl and Abe Liss; Designer: Irv. Spector; Agency: J. Walter Thompson Co.; Producer: Elektra Film Productions, Inc.; Advertiser: Ford Motor Company.

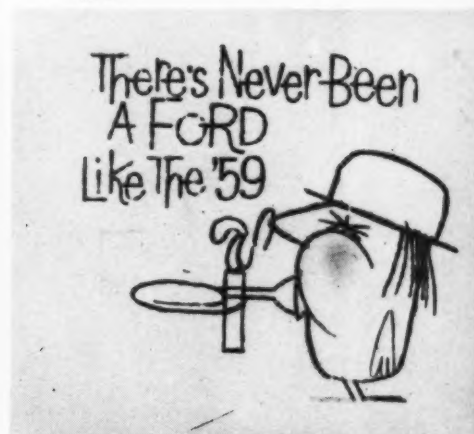
#486

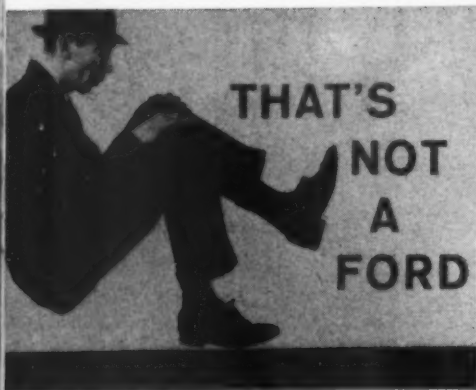


#495

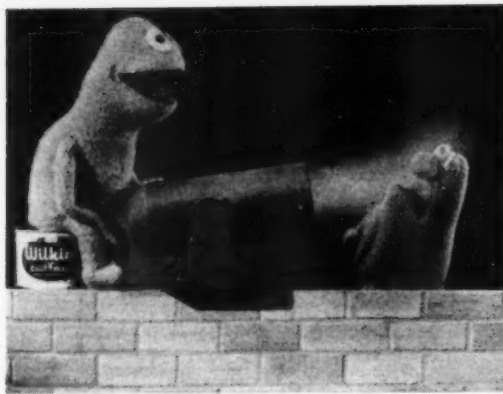


#500





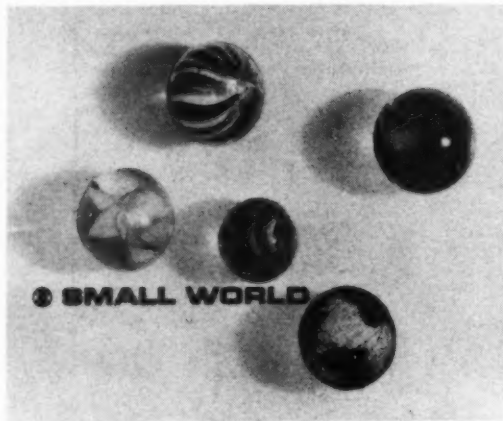
#511



#514



#517



#527

#511—Class 30-D-1, Limited Technique—Still art or photography with or without camera movement; Art Director/Writer: Jack Wohl; Designer: Howard Zeiff; Agency: J. Walter Thompson Co.; Producer: Transfilm Inc.; Advertiser: Ford Division, Ford Motor Co. #514—Class 30-E-2, Full Stop Motion—3 Dimensional (puppets); Art Directors: James Henson and Jane Nebel; Writer: James Young; Agency: M. Belmont Ver Standig, Inc.; Producer: Rodel Productions, Inc.; Advertiser: Wilkins Coffee. #517—Class 30-G, Color (in any or all techniques); Art Director: Robert Gage; Writer: Phyllis Robinson; Agency: Doyle Dane Bernbach Inc.; Producer: Transfilm Inc. and William Helburn; Advertiser: The Chemstrand Corp. #527—Class 30-H, Still Art; Art Director/Artist: Georg Olden; Advertiser: Columbia Broadcasting Company.

whether this trend seemed good or bad? Consensus of opinion: it's good. It's evidence of advertising maturity. It's inevitable.

Perhaps the predominance of "direct, simple statements," of "concept over art," was due to the growth of other shows (such as the Type Directors Club exhibit and the AIGA shows) which emphasize typography and design. Perhaps, it was suggested, entries of the designy nature were bypassing the ADC show for the design shows?

With 14,000 entries piled shoulder high all around them the judges could hardly think anything had bypassed them. But more to the point was a sifting through of some of the pieces that did not make it. There, among the rejects, were pieces with plenty of design and impact, pieces beautifully executed. But, as one juror put it, "The pieces were good, they just seemed dated all of a sudden." And another reported, "It's the theme and thinking that are really important . . . it's no longer a technical exercise."

Youth, youth, youth . . .

Two conditions seem to account for the increased attention to illustration. Photography has done little new. After all the years of capturing the headlines with new techniques, new creative names, this year, said Louis Silverstein, "there simply were no photo trends . . . what was done could have been done in any recent year . . . perhaps there's a swing away from obvious professional models toward a more documentary approach."

On the positive side, illustration has come up with something new. A crop of young illustrators have brought new names and new techniques to the fore, making news thereby, capturing the fancy of more and more ADs. Names like Tom Allen, Bob Peak, Robert Parker, Harvey Schmidt, Robert Weaver, Gil Walker, Bob Gill, Bob Blechman, Phil Hays, Jack Potter were on the lips of the jurors.

What do these illustrators have to offer that is fresh and different? Henry Wolf

sums it up by calling them artist illustrators. They draw well but with less emphasis on sheer realism, more on overall mood and design. They are less camera-like in their style. Some use bold Lautrec-like outlines of figures and flat colors, others have a thin, fine line. They are not carbon copies of each other. But their common denominator seems to be their ability to put design into the picture and an individuality of expression. As design in the "complete unit" is falling in emphasis, design within illustrations is getting more attention.

There's more humor in illustration too. Not just in cartoons or humorous illustrations. But in general illustration. A wavy line where there used to be a formal line, a little imperfection in a feature or a detail seems to say the picture is hand made, one of a kind, not stamped out. Perhaps this is more humanness than humor. In a sense, after a long period of being "at attention," illustration seems to be making a comeback by being "at ease."

As you look through the winning pieces in this 38th annual show, see if you agree with the judges. See if you feel that the swing is toward problem solving and away from imposing designs on message problems.

What about TV?

New in TV commercials are more "cut-out" and "animated" photo commercials. The technique isn't new but its use is bandwagoning. A few commercials are starting to make excellent use of significant closeups. Watch the hands in some of the Johnson & Johnson messages, for example. The technique of telling the big story, the punch line, with a closeup is developing.

Also noted is increased use of good typography, less use of "supered" lettering.

Top illustration still seems too costly for TV budgets which, for economic if not esthetic reasons, prefer chopped up photos.

Animation, which stole headlines for its growth in past years, seems to have grown the least in '58.

There's also a European influence at work in TV commercials. But not the kind you'd expect if you had a typographic or Bauhaus background or were swept off your feet with the European commercials touring this country.

A few of this country's leading TV men, from agencies and producers, film some of the top commercials in Europe. For two reasons. To save money. To reap the benefits of the European's ingenuity in technique.

Says Stephen Frankfurt, chairman of the TV jury and Y&R TV AD, "U.S. creative men seem more advanced in their design approach, certainly more in tune with our market. But top technical talent is available in Europe at comparatively low cost. What's more, the European is 'creative technically.' An American creative director can team with the European technical men to combine low cost of commercial with originality of approach. While this may not result in reduced production budgets, it permits, working within the same budget, more experimentation."

If there was no increased use of animation this year, the judges did feel that animation ideas were fresher, the humor (but not the drawing) better.

With some TV critics plugging for better integration of commercials with the shows on which they appear, the jury took the opposite stand. They found integration often impossible, not necessarily desirable, and "often the commercials are better than the shows."

TV and the future...

Big trend for tomorrow is the increasing role of the agency creative AD and the increasing use of tape. Tape is to TV what the Polaroid camera is to a photographer. You can see what you're doing almost instantly. This makes redos possible, minimizes risks of experimenting with trick effects. Also changing, TV studio size. The big studios, for commercials, are out in New York. New, smaller studios are popping up. This is a personalized talent business, not a factory set-up.

The men who...

Exhibition committee:

Henry Wolf, *Chairman*

Louis Dorfman, *Executive Board member*

Robert Gage, *Executive Board member*

Frank Baker, *Advisory Board member*

Ernest Scarfone, *Co-chairman*

Edward Rostock, *Design chairman*

David Davidian, *Publicity chairman*

Salvatore Lodico, *Classification*

William Murphy, *Finance*

Gerald Charm, *Hanging*

Stephen Frankfurt, *Television*

Edward Morse, *Publicity Director*

Print jurors:

M. F. Agha

Frank Baker (*McCann-Erickson*)

William Buckley (*Benton & Bowles*)

Bob Cato

Lou Danziger (*Art Center School, L.A.*)

Herman Davis (*Dowd, Redfield*

& Johnstone)

Gene Federico (*Douglas D. Simon*)

Bob Gill

Bob Jones (*RCA Victor*)

Art Kane (*Irving Serwer*)

Helmut Krone (*Doyle Dane Bernbach*)

Jerome Kuhl

Herbert Lubalin (*Sudler, Hennessey*

& Lubalin)

Reid Miles

Irving Miller (*CBS*)

Peter Palazzo, *Henri Bendel*

Harlow Rockwell

Lester Rondell (*Grey Advertising*)

Louis Silverstein (*The New York Times*)

Arnold Varga

Michael Wollman (*Lennen & Newell*)

TV jurors:

Gene Deitch

William Duffy (*McCann-Erickson*)

Gene Federico (*Douglas D. Simon*)

Stephen Frankfurt, *chairman of jury*

(*Young & Rubicam*)

Wheaton Galentine

John Graham (*National Broadcasting Co.*)

John Hubley

Norman McLaren (*Nat'l. Film Board of Canada*)

Jack Sidebotham (*Young & Rubicam*)

Norman Tate (*Foot, Cone & Belding*)

William Taubin (*Doyle Dane*

Bernbach)

Robert Weaver

The use of symbols in visual communications



Why this tremendous flurry of interest in symbols? ■ Why a two-day Conference on the subject? ■ What practical application does such a Conference have on my business? ■ Why is it important for me to know more about it?

You are in the communications business. Today, everyone is in the communications business.

You have at your disposal the vast apparatus of language and pictures, of numbers and insignia, of media that reach into every far-flung corner of the world — short wave radio, trans-oceanic telephone and telegraph, the miracle of the television tube.

And yet, in many crucial instances and in many vital areas, communications break down. Your message becomes a blur of print, a blob of sound — meaningless and incomprehensible.

why?

Because there is, as yet, no international system of symbols hurdling language barriers; no single codified and reciprocal nomenclature — instantly comprehensible to the Swahili engineer, the Chinese physicist, or the manufacturer of oil derricks in Oklahoma City.

For example: a local traffic sign on a road in Carolina may be meaningless to a motorist from Oregon — not to mention a UN chauffeur from Pakistan.

...electronic equipment shipped from Detroit to New Delhi may be misassembled because the instruction symbols were baffling to the Indian technician.

...medical supplies rushed to Ghana may be damaged, spoiled or even improperly administered because the critical abbreviations on packing cases and packages were misinterpreted.

...high voltage materials, dangerous explosives, inflammables, radiation — what enormous jeopardy is involved in any misapplication, through ambiguous symbols, of their proper use!

And so on: into the areas of world currency, metric systems, supersonic exploration, lunar probes, and the whole new universe of atomic science.

These are but a few reasons for this Conference, which will attempt to cover the entire spectrum of symbology... from History, Medicine and Religion, to Architecture, to Industry and Politics — to the crucial challenge of survival in a schismatic world.

It all comes down to the simplest and the most difficult objective of our time: to find the universal language, a single world-system of symbols, to bring people and nations together after long millennia of separation, suspicion and distrust.

This will be a history-making Conference of experts in all fields of communication and symbology.

It is your opportunity to participate in an event of world significance. We look forward to seeing you there.

Elwood Whitney
Conference Program Director
Senior Vice-President and Director,
Foote, Cone & Belding

Fourth Annual Visual Communications Conference Sponsored by the Art Directors Club of New York at Waldorf Astoria Hotel, April 1st and 2nd, on Theme of "Symbology—The Use of Symbols in Visual Communication."

PROGRAM

WEDNESDAY, APRIL 1

9:00 a.m. Starlight Roof

Welcome by Garrett P. Orr, President of the Art Directors Club... Definition

tion of the Conference by Elwood Whitney, Conference Program Director... Invocation by Very Rev. Monsignor Walter J. Darcy, Head of the Catholic School for the Deaf... "The Case for Symbology" speaker: Rudolph Modley, consultant to the Fund for the Advancement of Education established by the Ford Foundation... "Symbology in International Industry" speaker: Dino Olivetti, president of Olivetti Corporation of America.

12:15 p.m. Luncheon—Empire Room
"Hobo Symbology" speaker: James A. Maxwell, author of "Hobo Signs."

2:15 p.m. Starlight Roof
"Symbology on the World's Highways" speaker: William G. Eliot, 2d, Supervising Highway Research Engineer of the U. S. Bureau of Roads... "Symbology in Advertising" speaker: Fairfax M. Cone, Chairman of the Executive Committee, Foote, Cone and Belding... "Symbology vs. Illiteracy" speaker: Dr. Frank C. Laubach, founder of the World Literacy Movement and Director of the Laubach Literacy Fund.

THURSDAY, APRIL 2

9:00 a.m. Sert Room
Review of First Day's Session by Elwood Whitney... "Symbology and the Corporate Image" speaker: Domenico Mortellito, manager of designs and exhibits of E. I. duPont de Nemours & Co... "A Designer Scans the World of Images" speaker: George Nelson, architect and designer... "Psychological Aspects of Symbology" speaker: Dr. Irving A. Taylor, social psychologist, Pratt Institute.

12:15 p.m. Luncheon—Empire Room

2:15 p.m. Sert Room
"Symbology in Religion" speaker: Rev. Marvin P. Halverson, executive director, Department of Worship and the Arts, National Council of the Churches of Christ in the U.S.A... "Symbology in Medicine" speaker: Dr. Felix Marti-Ibañez, professor and director of the Department of the History of Medicine, New York Medical College, Flower and Fifth Avenue Hospitals... "Symbology and Television" speaker: Frank Stanton, president of Columbia Broadcasting System, Inc.

COMMITTEE

Committee for the Fourth Visual Communications Conference of the Art Directors Club of New York:

Elwood Whitney—Conference Program Director
William L. Longyear—Conference Chairman
Garrett P. Orr—President of the Art Directors Club of New York

Wallace F. Hainline—Executive Board Member
Edward Rostock—Design Chairman
M. F. Agha, Don Barron, Edward J. Bennett, Louis Dorfman, George Elliott, Wallace W. Elton, L. W. Frohlich, William Taubin—Members of the Committee
Alton Ketchum—Associate Member



Saul Mandel

- 1) "Our job is to sell the name Sterling Salt and to do this you have to create a unique product image in the mind of the buyer. Fantasy and animals have always appealed to the consumer . . . here is that ingenious quality of transmitting friendliness with a smile and a dash of pathos . . ." Aldo Cusi, BBD&O
- 2) "...possibly the absence of the usual advertising factors makes this display effective . . . it offers a smile, verbal assurance . . . an image of Vanta as a pleasant, likeable brand . . . and isn't it the things we like that we remember, and remember to buy?" Gene Garlanda, Gilbert Advertising Agency, Inc.

FRIENDLINESS SELLS...

The language of advertising is always changing. Such glib terms as "hard sell" and "soft sell" once connoted an ad pitched to make lots of sales versus one not pitched for immediate sales.

This is nonsense language. Nobody but nobody spends good money for ads that aren't supposed to be just as effective as possible . . . whether selling products, services, or ideas. Every ad, in this sense, is a hard sell ad. Every good ad, anyway.

Once our ancestors thought that a good looking ad, or an ad that didn't use display type eight feet high, or an ad that used humor or evoked a smile (much less a laugh) was soft sell. Maybe it was ok for some vague institutional objective, said the adsperts, but for moving merchandise, never.

They had two kinds of ads . . . sales and institutional. They decided which kind of an ad they were writing or designing before their pencils hit the pad.

Today, as 99 out of 100 ad men know, every ad must sell both company and product; be both sales and institutional.

Which accounts for the many ads today that look relaxed, easy going, downright friendly but which also sell. Really sell.

It's the aim that counts. Some ADs and copywriters get that unerring aim

2)

STERLING SALT



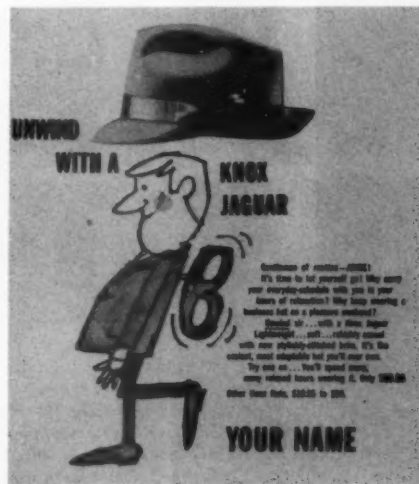
INTERNATIONAL SALT CO., INC.

1)

*ad experts use the light touch for the hard sell
humorized, humanized art and copy do more than entertain
when carefully aimed they not only win friends but influence sales*



3)



4)

- 3) "After the layouts on the Green Giant New Yorker campaign were client approved, we had a problem . . . how to introduce a wonderful, raw boned, shy, sincere, honest, friendly, and middlewest type green giant to the sophisticated crowd that digs New Yorker. Here's the answer." Dick Weiner, Leo Burnett Co.
- 4) "Hat Corporation's mat book offers 48 assorted (but not unfriendly ads) plus five very friendly ones, such as this one. Dignified retailer Browning King ran the series in the New York Times and put Knox hats on the open minds of their customers." Robert A. Bennett, Grey Advertising.

with the help of research, some from instinct. But by now many have found out the big difference between humor and friendliness for its own sake, and humor and friendliness aimed to move merchandise.

How to use the friendly approach, and increase sales can be seen from these examples, all by Saul Mandel. Captions are post-mortem reactions of the respective ADs to their own pieces.



5)



6)



7)

- 5) "Humor, especially the more subtle type, is not very often used to sell merchandise . . . but happily there are times when we may adopt a friendly attitude. In the Lily Tulip series we were on firm ground with informality." Robert A. Bennett, Grey Advertising.
- 6) "...a happy combination of Kraft paper, subtle and simple pencil and chalk drawings . . . a feeling of homely warmth and good humor." Richard Cummings, Time, Inc.
- 7) McCann AD Art Hawkins and copyrighter Helen Rose had to fit 10 packages and 10 snack illustrations into one spread, wound up with a 10-compartmented layout. To avoid the static, almost deadly feel of this geometric solution they sought light, animated illustrations . . . to help convey the fun of eating Nabisco snacks. Simple, gay colors, capricious, friendly little people did the trick. Reports AD Tom Heck, the ad pulled above average readership ratings.

PACKAGING GRAPHICS

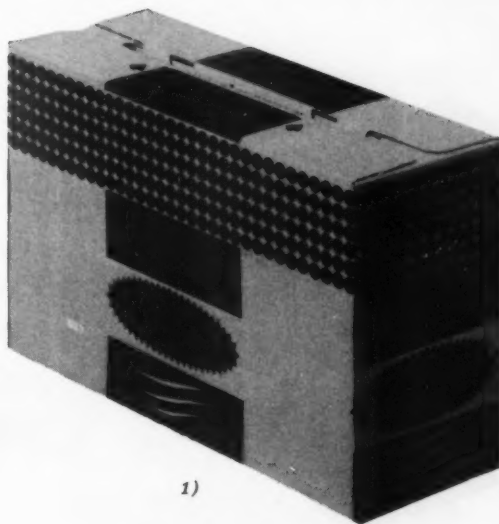
*sole yardstick
of AIGA show*

AIGA's 2nd Graphics in Packaging show zeroed in on art to the complete elimination of all other considerations. The commercially unrealistic restrictions severely limited the final selections.

The show is now running at AIGA headquarters, 5 E. 40 St., through April 17.

Voicing many of the designers' reservations, show chairman Donald Deskey commented, "The judging . . . (favored) packaging in highly specialized areas of low volume production . . . Graphic art . . . (must bring about) a *total* solution which integrates each of the essential design elements, not only in 2 but in 3 dimensions . . . (and where necessary also interrelates folding boxes, shipping cartons, POS material)."

Jurors were Dr. M. F. Agha, Charles T. Coiner, Charles T. Gerhart, Karl Fink, Lester Beall. AD selected the accompanying examples from the general exhibition, there being no best of show awards. *(continued)*



1) *Labatt's Extra Stock Ale Carton.*
AD/designer: Lester Beall; Artist:
Charles Goslin; Presswork: Hygrade.

1)

2) *Falcon Press Bags*. AD/designer: Eugene Feldman; Reproduction: offset; Paper: Mohawk offset; Presswork: Falcon Press; Die cutting: International Envelope Co.

3) *Novakistine Folding Display & Boxes*. AD: William Yale Wilson, Jordan Sieber & Corbett; Designer: Larry Klein; Reproduction: letterpress; Type: Grotesque Med. (copy), Alt. Gothic #2 (head); Composition: Hanes-Lochner Co.; Presswork, die cutting: Paper Package Co.

4) *Monarch Paper Clips*. AD/designer: Morton Goldsholl; Artists: John Weber, Fred Nomiya; Reproduction: letterpress; Type: Alt. Gothic #1; Composition: Monssen Typographers; Engraving: Northwestern Photo Engraving Co.; Paper: United Board & Carton Co. White Patent Coated News; Presswork, die cutting: Vail Mfg. Co.

5) *Carvel Hall Electric Knife Sharpener*. AD: Irving Harper, George Nelson & Co.; Designer/artist: Carl Ramirez; Reproduction: offset; Type: Venus; Composition: Composing Room; Engraving, presswork, die cutting: Robertson Paper Box Co.; Paper: #32 Craftboard.

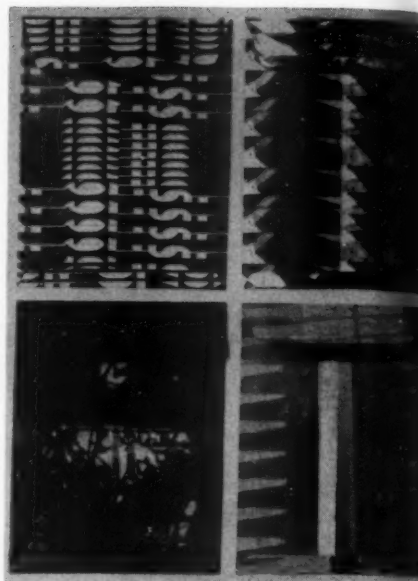
6) *Carvel Hall Homemaker Cutlery*. AD:

Irving Harper, George Nelson & Co.; Designer/artist: Fred Witzig; Reproduction: offset; Type: Futura, logotype Bodoni; Composition: Composing Room; Engraving: Sterling Engraving Co.; Paper: Champion 60 lb. CIS White Litho; Presswork: L. Gordon & Son.

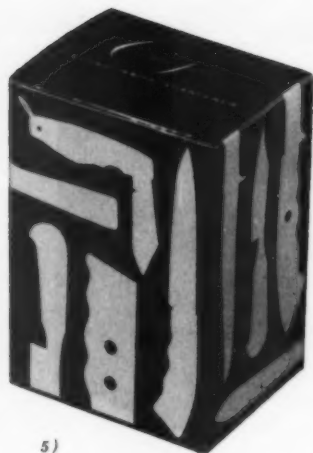
7) *Heublein Manhattan Gift Box*. AD/designer: Harry Lapow; Artist: Harry Lapow Associates; Reproduction: letterpress. Type: News Gothic. Composition: Adaset Service. Engraving: Sterling Engraving Co.; Paper: clay coated boxboard; Presswork, die cutting: Federal Carton Corp.

8) *Knox K-Pak Barlite*. Artist: James Lunde; Reproduction: letterpress, 4 color Hooper; Type: Venus Ext. Bold Ext.; Engraving, presswork, die cutting: Stone Container Corp.; Paper: International Whitefaced Kraft corrugated.

9) *Warnercraft Promotion Box*. AD/designer: Edward C. Kozlowski; Photographer: FPG; Reproduction: offset; Type: Grotesk, Baskerville; Composition, Lettick Typographic; Engraving: Offset Engravers Assoc.; Box board: S. D. Warren Lusterboard; Presswork, die cutting: Warner Brothers Co. ●



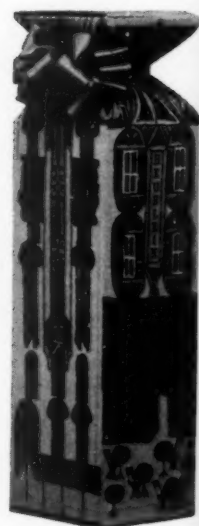
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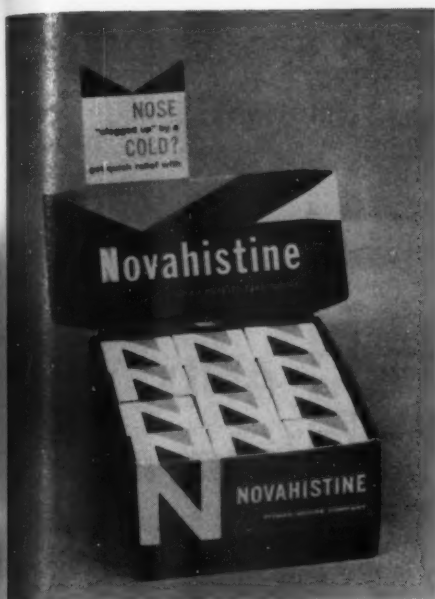
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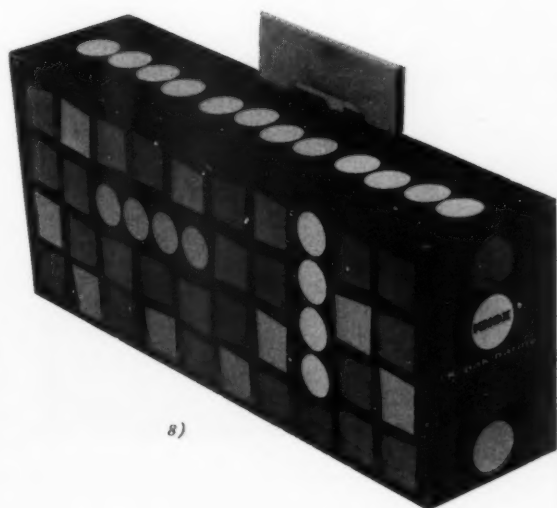
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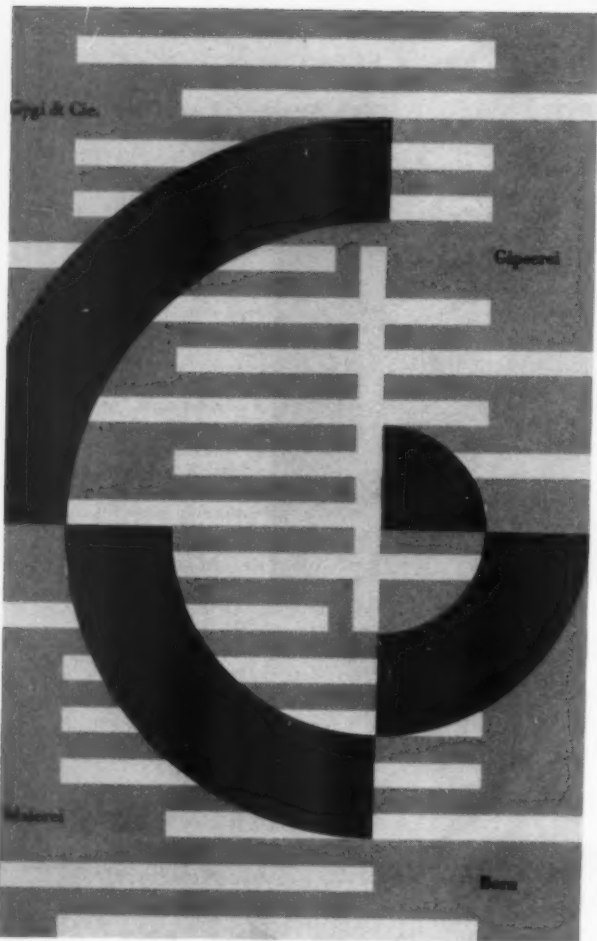
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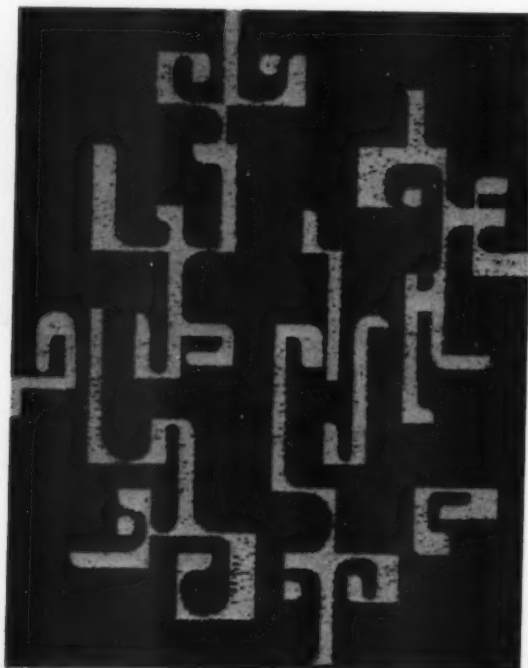


2)



1)

SHAPES AND SIGNS IN THE SERVICE OF ADVERTISING



3)



4)

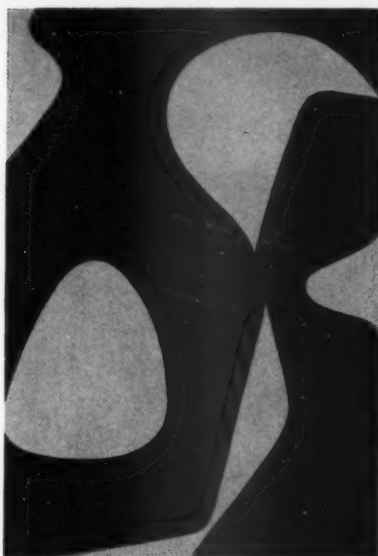
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Progress, the word often given to it and uncontrollable hustle, seems to dictate the adoption of an alphabetical script in the Far East. Logically, it must seem obvious—Japanese children spend the first six years of schooling learning over a thousand basic signs—but attempts to change the system have failed. Is it only an old tradition or is there some good reason for the continuance of an 'unpractical' system? The Japanese say that a page of their language set in roman characters is 'out of focus.' Our phonetic writing offers only meaning and pronunciation, while an ideographic system offers meaning, sound and shape. The last is all important for shapes go deep beyond all reasoning. Chinese script is said to 'penetrate the heart through the eyes.'

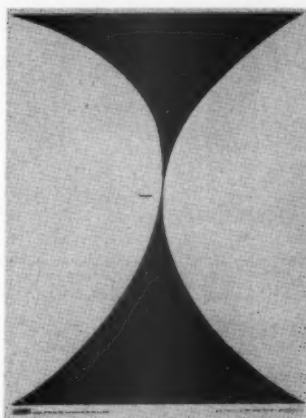
What has ideography got to do with us in the west today? Much it seems. The work of modern artists foretells that it will have more. Klee's sign writing is now widely 'understood.' Miro or the American Mark Tobey can be 'read' by all with eyes to see. Shapes and signs have meaning for us even though we do not know the code: they strike deep, awaken, evoke, impel. So a good trademark may be explicable in terms of a product, but its appeal and permanence does not depend upon interpretation.

Increasingly one sees this sign writing on the poster walls. From America there come exclamation marks, commas, question marks writ large; not merely as appendages to text but as a major design element, as significant shapes in themselves replacing illustrations. It seems a part of the same trend as the work of the modern 'sign writers,' the abstractionists; so, too, do the typographical adventures that also come from America to us here in Europe, texts and letters arranged to appeal at sight, before they are read. There is understandable alarm over the growing divorce of the visual sense from literacy. It may be that we witness in the public's sensitivity to shapes and abstract signs a means of healing the breach. The circle, triangle, and square had the same meaning for Pythagoras as for the Japanese of the 6th century BC and the 20th century American. A sense for shapes, an understanding of the language of signs that 'penetrate the heart through the eyes' is the gift the Good Fairy bestows at the crib of every able designer.

Kim Taylor
Assistant Editor, *Graphis*



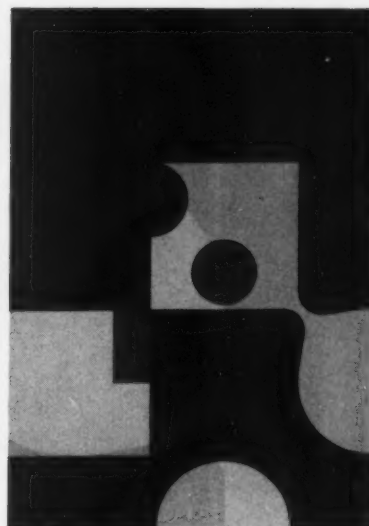
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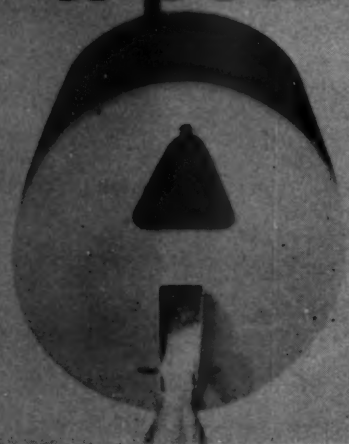
8)



9)

- 1) Emil Ruder: Poster for an Exhibition of Japanese Calligraphy and Western Signs. Whatever the Japanese stands for, it says 'Come' in any language.
- 2) Adolf Fluckiger: Black, orange, white magazine advertisements for a Swiss painter and plasterer.
- 3) Herbert Auchi: Magazine cover design. Its 'meaning' does not lie in the fact that it is made up of positive and negative forms of the word 'Graphis.'
- 4) Morikiko Iwamoto: Poster announcing an exhibition of Posters protesting nuclear bombs.
- 5) Armin Hofman: Poster for a joint exhibition of Henry Moore and Oskar Schlemmer.
- 6) Paul Peter Piech: 'Tension': one of a series illustrating qualities of British testing machines.
- 7) Jorg Hamburger: Red, yellow, blue on black cover for guide to the co-ordination of Geigy pharmaceutical propaganda in all branches.
- 8) Karl Gerster: Magazine advertisement in full color for a process engraver.
- 9) Carlo Vivarelli: The power and pleasure of this trademark does not depend on knowing the initials of the client or that it is for a twist drill manufacturer.

New top - It shakes It pours



Increasing use of big illustrations of packages, plenty of simple direct statements, and some friendly humor illustrations are evident in award winning posters and painted bulletins to be seen at the 27th National Competition of Outdoor Advertising Art, sponsored by AD Club of Chicago. Another trend noted in show is a poster tie-in to campaign image in other media—note Marlboro, Lucky Strike, Imperial.

Awards will be presented at an April 21 luncheon, Sheraton hotel. The exhibit opens at Prudential Plaza April 22, closes there April 30 to tour St. Louis, New York, Los Angeles, San Francisco, Houston.

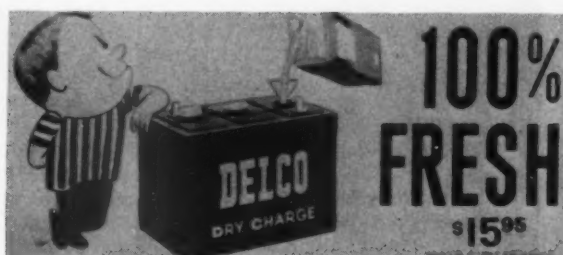
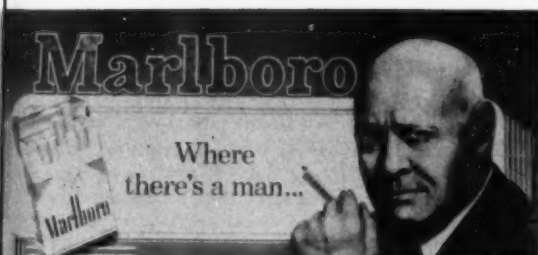
Judges, who selected three top awards and first, second and third place winners in 16 classifications, included leading ADs, business and ad executives. Vp/AD Charles T. Coiner, Ayer Philadelphia, was jury chairman. Exhibit chairman is Sam Fink, vp/AD, Young & Rubicam.

Prize-winning designs will appear in the 1959 Poster Annual, to be published by Outdoor Advertising Inc. ●

year's top posters

SWING TWO WAYS...

**SIMPLE, DIRECT STATEMENT,
OR FRIENDLY HUMOR**



1 First Grand Award—AD: Tom Gorey, Needham, Louis & Brorby; Artist: Bob Johnson; Acct: Marton Salt Co. 2 Second Grand Award—AD: E. W. Rector Woolten, Fitzgerald; Photographer: Gommi Studios; Acct: Jackson Brewing Co. 3 Third Grand Award—AD: Donald R. Young, D'Arcy; Artist: Nicholas Galloway; Acct: Standard Oil Co. (Indiana). 4 First Place, agricultural classif.—AD: John Clayton, Leo Burnett Co.; Artist: Ted Carr; Acct: Chas. Pfizer & Co. 5 First Place, soft drink classif.—ADs: J. Anthony, A. Mendoza,

Young & Rubicam; Artist: Jack Welch; Acct: Bireley's Div., General Foods. 6 First Place, tobacco prod. classif.—AD: Victor Capellupo, BBDO; Photographer: Irving Penn; Acct: American Tobacco Co. 7 First Place, wine & liquor classif.—ADs: Martin M. Krein, Orville Sheldon, FC&B; Photographer: Stephen Heiser; Acct: Hiram Walker Inc. 8 First Place, embellished painted bulletin classif.—AD: Lee Stanley, Leo Burnett Co.; Acct: Philip Morris, Inc. 9 First Place, auto accessory classif.—ADs: Al Schroeder, Dick Hirn, Campbell-Ewald; Artist: William Steig; Acct: United Motors Service.



*scientists mix 1 part graph,
1 part art; formula adds
emotional impact to dry fact*

BEAUTY AND THE CHART

WEATHER & CLIMATE



So often a beast, the almost too functional chart has been made a thing of beauty by the National Academy of Sciences. And not for beauty's sake. NAS, a very top level organization of scientists, aims to popularize scientific knowledge and careers among students. They had the facts, the figures, the charts and the graphs, dropped the data on art/copy house Fox and Horn.

F&H recommended a catalyst to the scientists' dry formula... emotional appeal via good art. To drive home NAS's message they called in abstractionist Herb Danska.

Result, a series of posters, each 3 x 4 feet, done in tempera and colored inks on gesso masonite panels. The posters were also reproduced in full color in booklets which chart-key the art to the facts and figures. ●



*upcoming tv technique employs staccato pix
keyed to beat of music; pulls
photographers, artists into tv*



VISUAL SQUEEZE

New TV technique packs more of sponsor's message into the costly seconds available, adds fresh and impactful visual note to attract and hold viewers.

At least 40 variations of the technique have been developed by Transfilm Inc., TV commercials producer. You've already seen the technique used for Ford cars (J. Walter Thompson Co.), Tek products (Young & Rubicam), Chemstrand nylon (Doyle Dane Bernbach), Aero Shave (JWT), Instant Sanka Coffee (Y&R) and a modified version for Esso (McCann-Erickson).

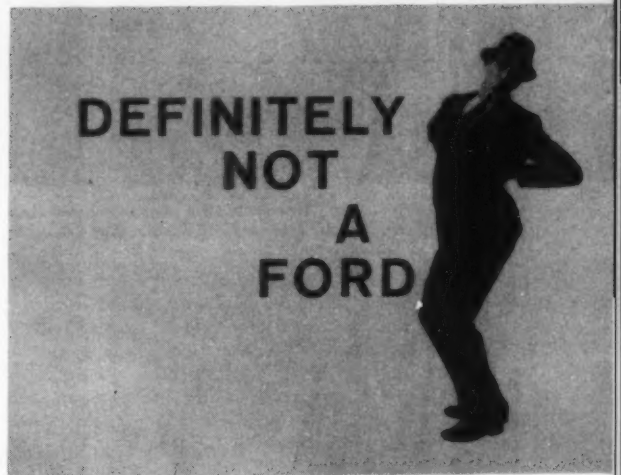
ADs and creative animators and production men have new fields to roam with visual squeeze. The staccato-like sequence of still photos, popping on and off screen to the rhythm of the accompanying music or voices makes the presentation hammer-like in its attention getting and holding power. Jerkiness and over-insistence could be weakness of the technique; are avoided by perfect marriage of picture and sound track.

While still in its novelty stage, technique has a clarity and directness of communication that would seem to assure it a place in video advertising after the newness wears off.

Significant also are the photographers taking the stills for these TV commercials. They are men with great reputations and scores of medals for their work done in the print media. Men like Howard Zieff, Bill Helburn, Richard Beattie.

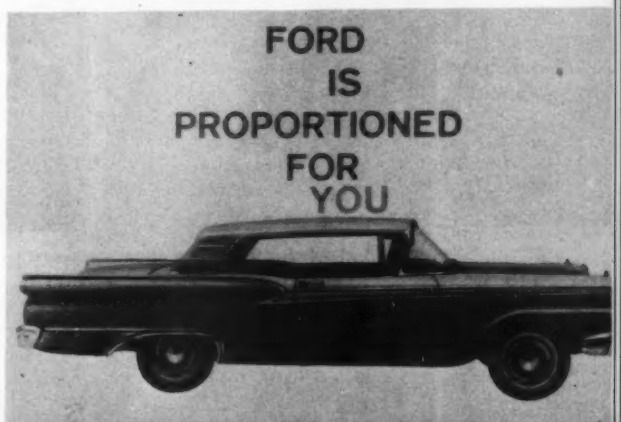


This Ford TV script illustrates the technique. Here is the full script of the one minute commercial with key pictures. Before you spend your dough on a car . . . here's something you should know. Try the back seat . . . Test the back seat . . . Sit in the back seat . . . your passengers will. If the roof's too low and the floor's too high — If the drive shaft-tunnel bends an average guy — If it can't seat three, Oh my! That's not a Ford 'Cause Ford gives you head room. Stretch out; you've got leg room. Getting in . . . and . . . out . . . you have more room. Ford is proportioned for people; Ford is proportioned for you!



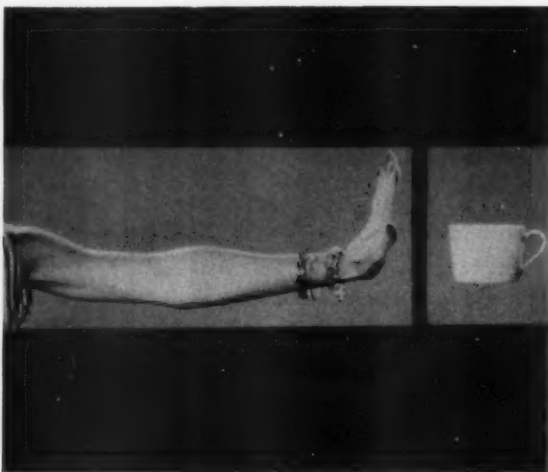
One of the newer squeeze commercials is Mercury's. It opened on the air mid-February. Pix by Murray Laden.

Not only does this technique pull still photographers into TV, but opens the door for illustrators, for abstractionists, offers a whole new market outlet for creative artists. Art and photo reps should be knocking on the door of the TV AD, if they aren't already. ●





From the Tek Hughes commercial. Photographer, Bill Helburn; Transfilm produced for Young & Rubicam; agency AD Stephen Frankfurt.



These stills from the Sanka visual squeeze commercial were taken by Dick Beattie. Dirk Content of Y&R was the AD.



Howard Zieff shot these for the Aero Shave commercial for JWT ADs Jack Wohl and Art Koch.

Credits for Ford Commercial—AGENCY: J. Walter Thompson Co.; PRODUCER: Transfilm Incorporated; JWT PRODUCER and A.D.: Jack Wohl; JWT COPY: Harry Treleaven, Charles Green, and Jack Wohl; TRANSFILM PRODUCER: Robert Melahn; TRANSFILM DIRECTOR: Bill Hudson; PHOTOGRAPHER: Howard Zieff; MUSIC: Mitch Leigh; MODEL: Will Abel; SHOWS: "Wagon Train," Wednesdays, NBC-TV, "The Ford Show," Thursdays, NBC-TV, Local dealer spots.

FLUOROCOLOR

*pre-separated color copy
cuts plate costs, makes artist
key man in process*

Colors are pre-separated on original Fluorocolor drawing. Black key drawing is on illustration board. Three color flaps are transparent du Pont Mylar overlays. All rendering is done in special Fluorocolor paints in the respective colors.



A major breakthrough in the struggle to develop an effective, economical method for reproducing full-color artwork has been achieved by a radically new process known as FluoroColor*. It eliminates complicated, costly color-separation and color re-etching work in plate-making, cuts full-color plate costs by half or more. It was developed for reproduction ads in newspapers and magazines, and letterpress, offset or gravure printing. It is not, however, suitable for color photography.

FluoroColor brings color advertising within the budgets of many additional advertisers. It also presents the artist with a new, exciting medium, new freedom of expression, closer control of finished reproduction. It also helps the artist to get a better price for his work. When the advertiser can save half the cost of color plates, he certainly will pay considerably more for the artwork. Because the artist prepares the pre-separated art for FluoroColor, he is the key man and is paid accordingly.

According to Walter S. Marx, Jr., president of Printing Arts Research Laboratories, Inc., who developed FluoroColor, the new process is based on their Fluorographic principle for automatic highlighting of black and white halftones. Art is prepared with optically active materials invisible under normal light, but photographic under ultraviolet light used in Fluorographic plate-making which automatically drops out halftone dots in highlights and background. This process for black and white work has been used by photo-

engravers and graphic arts plants for many years.

Art for the FluoroColor Process is color pre-separated and rendered with special art materials. The black or "key" drawing is made on regular illustration board. Then a sheet of transparent du Pont Mylar is taped along one side of the key drawing and transparent yellow FluoroColor is applied in proper intensities, where yellow is required. Another Mylar sheet is taped along the other side of the drawing and red FluoroColor is applied where wanted. Then a final Mylar sheet is taped at the top and blue values applied. Original drawing shows through each layer.

As each transparent primary color is superimposed, the artist can determine the proper shades of secondary colors such as greens, oranges, purples, etc. Colors can be greyed or darkened with black wash on key art.

Features of FluoroColor is purity and brilliance of color in reproduction and its faithfulness to the original. This is possible because of pre-separated art and the fact that the camera operator does not have to pull yellows out of green or blues out of purple with color-separation filters. Because unnecessary halftone dots are automatically dropped out, white areas are truly white and colors are cleaner, brighter and truer.

Original art may be rendered in line, wash, airbrush, pencil or in any combination. New effects, textures, patterns, brush and stipple techniques are a natural. There are two kinds of Fluoro-

Color paints: Sketch Colors for shading and Flow Colors for smooth, solid tints. Both are easily applied, controlled and corrected. Virtually any color or shade can be achieved through proper application on the pre-separated art.

Another advantage is that clients can see how the finished reproduction will look before the plates are made. Quick, inexpensive changes or corrections can then be made on any color. Paints dry rapidly, and may be removed and replaced as often as necessary to get just the right effect. Process can be used for 2 or 3 color work.

In plate-making, ordinary ortho (not panchromatic) film is used in producing the negatives. This permits conventional processing with existing facilities. Negatives may be made for either powderless or conventional etching of all plates. Substantial film and time savings result from the direct copy-to-half-tone procedure. There is no need for intermediate separation negatives and positives, nor for color-corrective masking. Cameras are not long "tied up for color."

The new FluoroColor process is available through licensed photoengravers, lithographers and gravure plants in 43 states, Canada and overseas. Additional plants are now being licensed.

Complete information regarding the process, including complete art instructions and color charts, is available from: Fluorographic Sales Division, Printing Arts Research Laboratories, Inc., La Arcada Building, Santa Barbara, Calif. ●

* Trademark



Inlet on Rayon cord
tires... now used on
every make of 1958 car



Buckeye
first in
catholics

122 UNION • PHONE JA 2-4344

Call
ME

for Quality Engravings

ART • PHOTO




The ideal floor for modern living

You know your floor is better when you see it.

MEMPHIS

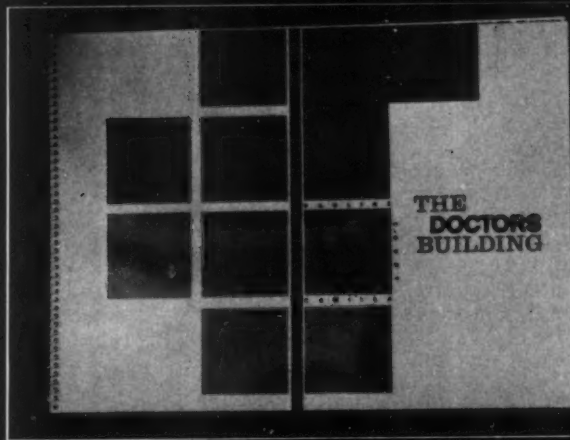
picks
its
best



3rd annual show reminds area advertising and business

Memphis' 3rd annual achieved its dual objective of raising the sights of its creative talent by pointing to the year's best work and of reminding local advertising and business executives of the power of visual symbols.

Show was judged by Susan Karstrom (Morton Goldsholl, Chicago), Charles MacMurray (Stephens, Biondi, DeCicco, Chicago) and Walter Reinsel (N. W. Ayer, Philadelphia). NSAD President James Sherman addressed the awards dinner.



153

AD: Paul Vjecaner
Art: Paul Vjecaner
Client: ADCD

DENVER GOES ALL OUT



A NEW AD CLUB, DENVER HAS RUN ITS SECOND SHOW

AND PUBLISHED ITS SECOND ANNUAL

Another example of how creative advertising is developing in cities and regions across the country is the Denver show, which has entries from 14 states. Keynoting the show, ADCD President Gene Kramer points out, "To be a creative art director, or artist, requires integrity with respect to one's inner vision; a realistic understanding of one's clients' needs and problems; an awareness of new developments in our contemporary life, and an acceptance of one's responsibility as a visual communicator and culture shaper." Some of the medal winners are shown. ●

Put new beauty in your hair

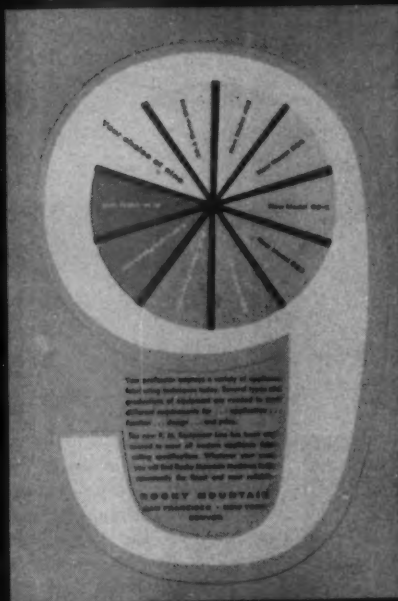
When you get a new color, you'll find it hard to keep it from fading. But with COLOR HAIR RINSE, you can keep your hair looking like it just came from the hairdresser. It's the only hair rinse that gives you the color you want and keeps it for weeks. It's the only hair rinse that gives you the color you want and keeps it for weeks. It's the only hair rinse that gives you the color you want and keeps it for weeks.

COLOR HAIR RINSE



When you get a new color, you'll find it hard to keep it from fading. But with COLOR HAIR RINSE, you can keep your hair looking like it just came from the hairdresser. It's the only hair rinse that gives you the color you want and keeps it for weeks. It's the only hair rinse that gives you the color you want and keeps it for weeks. It's the only hair rinse that gives you the color you want and keeps it for weeks.

It couldn't quite make it when maestro Rigoletto
sings his spousal into
the COME room
the PROFILE room



The perfect color is a matter of balance. Not only the color, but the texture and the way it is applied. The perfect color is a matter of balance. Not only the color, but the texture and the way it is applied. The perfect color is a matter of balance. Not only the color, but the texture and the way it is applied.

For more information, see the back of this magazine. For more information, see the back of this magazine. For more information, see the back of this magazine.

ROSEY HUBBARD
and her hair

PROFILE

ROSEY



- Ad: Herbert Bayer
Photo: Pellegrini
Agency: Bradley, Egan
Client: Norelco
- Ad: Jim Bullock
Art: Abe Markson
Photo: Nile Root
Client: Profile Room
- Ad: Arthur Meyers
Art: Arthur Meyers
Client: Rocky Mountain
Metal Products Co.
- Ad: Herbert Bayer
Art: Herbert Bayer
Client: National Ski
Association
- Ad: Fred Baker
Art: Fred Baker
Client: Rocky Mountain
Metal Products Co.
- Ad: Jim Bullock
Photo: Nile Root
Client: Kellogg Bros.
Tape Centers
- Ad: Jim Bullock
Art: Grace Gumpel
Client: KGB TV

JOIN **NSA**
NATIONAL SKI ASSOCIATION

in Philadelphia



Stationery/menu/napkin medalist

Best of the year in unclassified category of the Delaware Valley Show was menu, napkin and stationery for Lambertville House. Designed by Vincent Ceglia, AD, Kennedy-Ceglia, Trenton, it is offset in blue-gray ink on blue Artemis and printed by Parker Printing. Ceglia also took honorable mentions for a United Clay Mines Corp. ad reprint; a UCMC employee publication; a Lift vitamin bottle label for G.B. Rednor Co.; a poster for WRSU, Rutgers' radio station.

William Biddle Wood

N. W. Ayer & Son AD William Biddle Wood, an art department supervisor since 1944, died after a long illness. He

had joined Ayer in 1943 as a layout designer, and the next year was made a supervisor. He held awards from AD exhibitions throughout the country. A graduate of the Philadelphia Museum School of Art, he worked for 7 years in a custom design paper manufacturing company, later becoming AD and supervisor of the firm's offset department.

Outdoor grows 6 ways, Poor Richard Club told

On Outdoor Advertising Day John L. Bricker, executive vp, Outdoor Advertising, Inc., told members of the Poor Richard Club that OA has greatly diversified, with the medium now serving 23 out of 25 major industry groups listed by the Dept. of Commerce. Of the 23, six new classifications have shown rapid growth: groceries, drug, cosmetic, automobile tire, cigaret, soft drink. A&P is using the medium for the first time this year, while Chef Boy-Ar-Dee, American Home Products, is scheduling a major OA campaign.

Predicting a continued business upswing, Bricker cited the following figures: Industrial research plans to spend \$9.1 billion in 1960. Spendable income is increasing at the rate of \$12 billion a year. Though outdoor's percentage of all ad expenditures is only between 3 and 4 percent—a percentage which cannot ever be much more due to the physical ceiling on the medium—International Harvester is scheduling 20% of its budget on outdoor; Coca-Cola 25%; General Tire 30%; Crown Zellerbach 36%; Morton Salt 61%; Quality Bakers 62%; Richfield Oil of New York 100%.

Bricker warned that because tomorrow's consumers would be more discrim-

inating, faultless communication, which Bricker called creativity's first responsibility, will be a must. Any distraction—such as laughter (at), puzzlement, or incredulity—which comes between sender (advertiser) and receiver (consumer) is fatal.



Philadelphians now set trends—Mel Richman

"There is a new stress on creativity and a willingness by Philadelphia graphic arts professionals to set trends rather than follow them," Mel Richman told a recent meeting of the Philadelphia Guild of Advertising Men. In the past, he said, Philadelphia had suffered from an inferiority complex due to its proximity to New York. This, and the fact of New York's showmanship, was responsible for advertisers' belief that all talent was in New York. One of the reasons for the Philadelphia "reawaken-



GEORGE FARAGHAN STUDIO

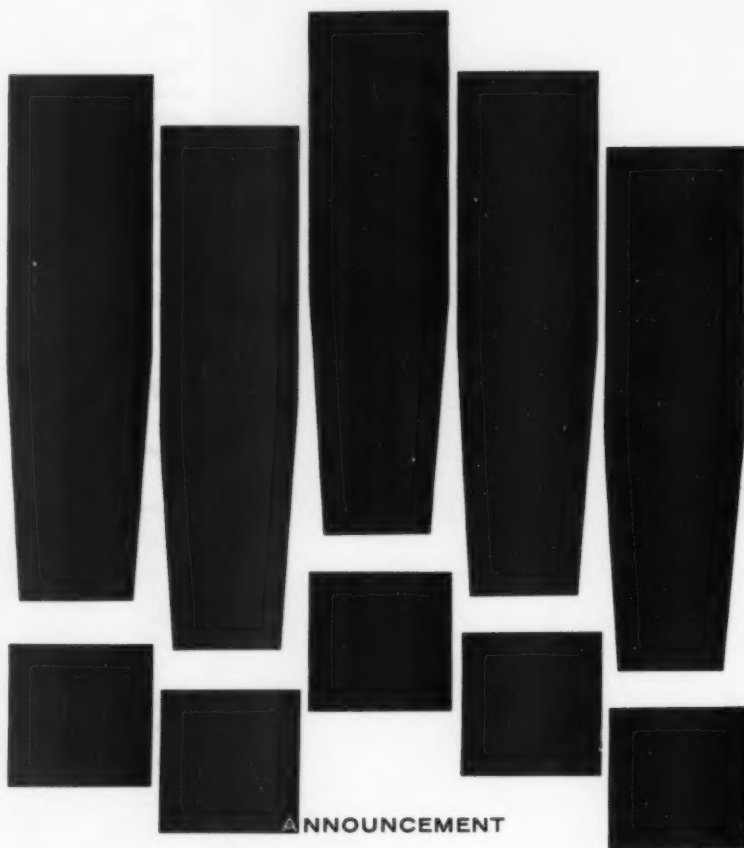
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Represented by Judy Wagner • John Robinson

art.director • ed bates

agency • erwin wasey,
ruthrauff and ryan, inc.
philadelphia

client • devoe & raynolds co., inc.



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ing" Richman gave was civic leaders' promotion of the Delaware Valley as an important progressive business center.

Presenting his program for the area's growth, Richman advised local firms to offer a greater depth of service, strengthen their corporate images through public relations, be creative in all phases, solicit national accounts, open branch offices to pinpoint local and regional marketing conditions, and set up executive training programs. He credited the 1958 recession for organizational structure streamlining and a closer control of overhead, advised businessmen to "preserve the productivity that resulted from these measures."



Delaware Valley picks best pack of the year Loft Candy Christmas package by Lane-Bender won a gold medal and certificate as best of year in packaging materials classification at 7th Annual Delaware Valley Graphic Arts Exhibit. Full color wrap with brilliant red background offset and bronzed by printer, Smith Edward Co.

At the Art Alliance

Raoul Dufy's books, through April 5; Group Exhibition: Carolyn Faught Armstrong, Stella Drabkin, Nathan Margolis, Francis McCarthy, James Kirk Merrick, Helen Southworth, Carl L. Steele, Martin J. Zipin, through April 8; Crystel Lazo, oils, caseins and drawings, through April 26; Young Illustrators, April 1-May 3; Watercolorists 18 to 30, April 3-29; Bernard Brenner, sculpture, April 8-May 3; Larry Day, oils, April 8-May 3; Martin Kaelin, paintings, April 20-May 24; Luke and Rolland Lietzko, contemporary porcelains, April 29-May 24.

aimed design

(Continued from page 70)

other varieties of violence. There is little doubt, we are in the midst of a growing TV crime wave.

Ninety-seven percent of the population are reported to have access to TV, and both children and adults view on the average about 20 hours a week. The number of crime programs for children have increased 4 times. None of the serious effects previously anticipated, however, have been found.

Adults are affected most, particularly in terms of scheduling time and activities. There is little if any change in attitudes, however, since messages embodied in most shows are almost always clichés (the funny artist, the mad scientist). Rather they tend to numb the viewer and prevent him from experiencing new insights. Some authorities describe TV today as being, more than any other mass media, a conformity producing agent.

Several studies have shown that TV is geared at the twelfth year level in mentality and education (commercials lower). Some take a dim view of TV's future describing the medium as leading to passivity, mass propaganda and depraved politics, corruption of the youth, cultural deterioration and vulgarization of the arts, and an active agent of frustration and neuroses. Others point out recent trends which promise more hope as, for example, the several successful mental health programs such as the first psychodrama session shown on WTOP-TV, Washington, D.C., April 19, 1953, or as an effective means for providing information on science and medicine (John Hopkins' presentations, Frank Baxter's shows).

Educational TV is predicted to increase in prominence. The general opinion of researchers is that ETV will become the primary educational and training device of the future. Studies have already shown that TV-educated elementary students learn more than comparable non-TV educated groups. Outside of closed circuit use, it is believed that TV can achieve mass education.

Since good design is an essential part of any program whether it be educational or not, a real challenge exists for future designers of ETV who can eliminate the drone-like quality of many present-day educational shows.

There are also many other unique qualities of TV which have not been adequately examined. TV is an unique medium which is still being largely used in the same way as the less dynamic but

(Continued on page 196)

on the west coast



West coast and NY project produces a winner Shell Chemical's

booklet on Ventura Plant operations, written on the west coast by Al Newman and illustrated by a long list of coast photographers, was a prize winner in the New York Employing Printers exhibition. The piece was eligible for the eastern competition since it was ADed by F. H. Roberts and designed by Bill Wood, both of Shell New York, had artwork by Tad-Brown Studios, retouching by Alfred Edler, and was offset in black and red by Mutual Lithographers, all New York.

Booklet combines dramatic, scenic and in-plant industrial photography. Color graphs make up their own half pages, are outside illustrations on 3/4 pages and full pages, so that a series of three flipover pages fit together to tell full production stories graphically.

Title and chapter heads in Photo-Lettering. News Gothic Cond. is used for sig. also subheds. Body type is Century.

Coast clips

Colorage, Inc. appointed Barry G. Gumbert vp in charge of sales, replacing John A. Barron. Also, H. E. Bukowski, formerly of Arizona, now with Colorage as head of operations for the Bay area ... Grafikon, producer of art projectors, now at 1055 N. Crescent Heights Blvd., LA. ... Gould & Assoc. now in larger quarters at 306 N. Doheny Dr., LA 48 ... The 1959 *Tempo Products Catalog* published by Milo Harding Co., 500 Monterey Pass Rd., Monterey Park, Calif. lists and illustrates over 350 products for stencil duplicating ... Former New Yorker Harry Spotts Jr. now handling color and b/w assignments for

Phil Fein & Associates, SF ... Marvin Werlin, formerly exec AD for Innes Shoe Co., now with Graphics Ltd., Hollywood ... Ed Hughes no longer sales mgr. and AD of Art Associates, San Diego. He opened his own art service studio at 2720 Fifth Ave., SD. Harry Bremner has been named AD of the new studio and associate AD is Miss Morag Ferguson, formerly of London and New York ... 11 top Japanese manufacturing executives and marketing specialists, touring under State Department auspices, studied operations of Walter Landor & Assoc. They are reporting a Japanese revolution in consumer purchasing patterns, are interested in American package designs ... Joseph A. Kristan, for 16 years with Mosen Typographers, now firm's sales mgr., LA. ... Playhouse Pictures won two first place awards at Hollywood Advertising Club's Broadcast Producers Clinic. Named best in their categories were animated tv 10 second ID "Can't Sing," for Burgermeister Beer, agency BBDO San Francisco; program title "Hope" for Tennessee Ernie Ford show NBC-TV, agency J. Walter Thompson New York ... Art Associates moved to 2355 First Ave., San Diego, Glenn Collins remains as chief AD, Albert Townsend promoted to AD and Tom Fariss named asst. AD ... A *Safety of Packaging Materials meeting* will be held by Packaging Institute April 6 in LA ... *Better Homes and Gardens* to publish a western edition effective with May issue. Closing date will be 27th of third preceding month. B/w half page is minimum unit ... 68th Annual Exposition of Professional Photography and the National Industrial Photographic Conference, at the Hilton-Statler, LA, July 25-31. Chairman of the local steering committee is J. Edmund Watson, M. Photog. He's assisted by Keith Cole, Judson Hawthorne, Danny Rouzer M. Photog. Floyd M. Roberts, and Roy Wolford.

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1)

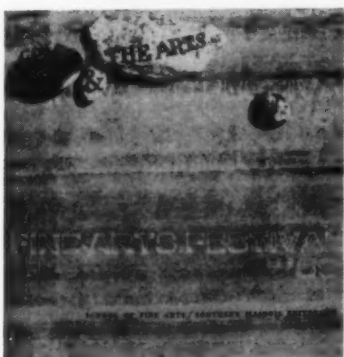
Design—dimensional, experimental—characterizes Artists Guild show

Strongest direction of the Artists Guild of Chicago 13th Annual Exhibition of Advertising and Editorial Art was design. There were an exceptional number of entries in the design of complete unit classification and many more dimensional and experimental entries than had been seen in other years. The Guild's Star Crystal Award was presented to Guild president Fred Steffen for his best in show b/w editorial illustration for the poem, Sam McGee, for Kiwanis. Designer/illustrator George Suyeoka received first awards in three categories. In all, nine first awards and 17 honorable mentions were presented.

Judges were Lee King, Chicago AD club president and vp/creative director, Edward H. Weiss & Co.; Ralph Eckerstrom, department of design, Container Corp. of America; and Bruce Crippen, director of publications, Kiwanis Magazine. Designer/illustrator Phoebe Moore was chairman of the show. Catalog will be distributed to midwest ADs and art buyers.



2)



3)



4)

- 1) *Best of Show*
Fred Steffen
- 2) *Humorous Illustration,*
First Award, Color
Dale Maxey
- 3) *Experimental Dimensional,*
First Award
Brent Carpenter
- 4) *Design of Complete Unit,*
First Award
Elsa Kula

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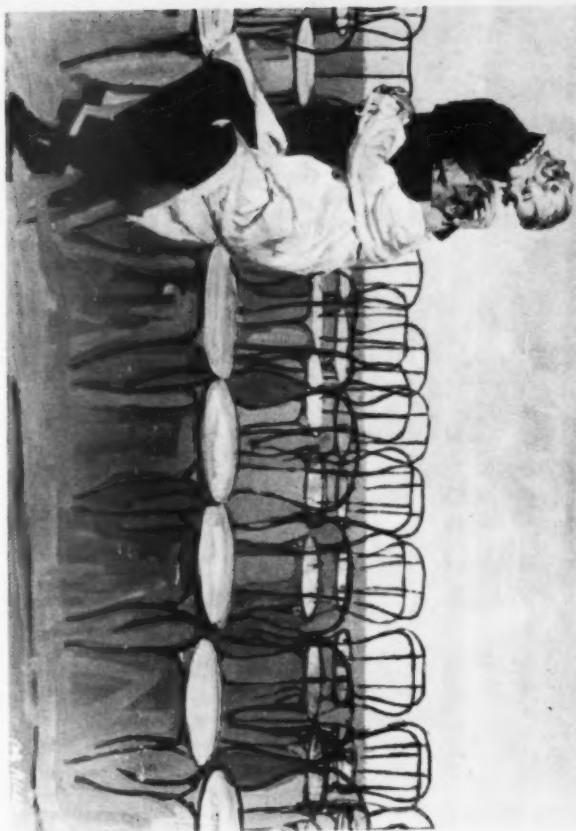
Robert A. Hiera



After studying in New York and Chicago, Bob returned to his native Atlanta to work and continue his studies at the Atlanta Art Institute. He is an Art Director of Liller, Neal & Battle Advertising Agency, Atlanta and New York, and for the past three years has been teaching advertising design at the Atlanta Art Institute. He is also a trustee of the Art Directors Club of Atlanta. Bob's work has appeared in *Life*, *Parents*, *House Beautiful* and many other national magazines, and he has won a number of awards from the Art Directors Club. In the 1957 Art Directors Show his work was awarded one gold medal and eight merit awards. Bob has produced a number of TV commercials using a fresh, highly imaginative art technique, and his paintings have been displayed in numerous regional art shows. ●

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trade talk

ART DIRECTORS BALTIMORE: Emanuel Herman, with

H. W. Buddemeier Co. since 1946, named a vp . . . **Jordan Chadrow**, formerly of Rogers Advertising, now freelancing . . . BIRMINGHAM: Fortune Magazine's **Leo Lionni** explored differences between painting and design, for Birmingham Art Museum program . . . CHICAGO: **Richard P. Prezebel** from Campbell-Mithun to Western Advertising . . . At Armour & Co.—**C. D. Schooby** from label design dept. mgr. to package development and design dept. mgr. . . . **Howard W. Andersen's** been named art vp at Leo Burnett . . . New at Henri, Hurst & McDonald: **Charles T. Wilson** and **James Hauronic**. Former was with C-E as AD/art dept. supervisor; latter with BBDO . . . DETROIT: Campbell-Ewald switched 3—**James Hastings** from head AD to creative director of art; **Alger Scott** from assoc. director art dept. to head AD; **Clark Maddock** from senior supervisor of art dept. to assoc. director . . . LOS ANGELES: **Roy Hunt** to Honig-Cooper, Harrington & Miner. He was with Anderson-McConnell . . . **John J. Snyder** left Y&R, Detroit, for AD post on new monthly, Western Family Outlook . . . **Mickey Sandler**, who was asst. chief of UCLA Extension production/direct mail dept., now AD for Lansdale Co. . . . NEWARK:

Alfred Sherr's been named senior AD of Reach, McClinton. He's been here 3½ years . . . NEW YORK: **Ed Wade**, formerly picture editor of This Week, now freelancing editorial and AD assignments from 252 E. 48, PL 5-9872 . . . Y&R appointed **Roland C. Johnstone** and **Arthur N. Sellar** art supervisors.

Johnstone's been with the agency since 1940, Sellar since 1951 . . . **William B. Finkle**, new vp at Ritter, Sanford, Price & Charles, joined the agency in 1956 . . . Y&R lost **Victor P. Frost** to Needham, Louis & Brorby . . . **Vincent Di Giacomio**, with Sproul Associates div. Noyes & Sproul, came from Ogilvy, Benson & Mather where he was senior AD . . . **Morris Tragerman** left a vp post at George N. Kahn for same spot with Dobbs Co. . . . **Morton Rollnick's** been upped from staff at Ace Advertising to AD of Ace's creative div., Landres-St. George . . . **Am-brose Kennedy** now with Wesley Associates; had been with Lynn Baker . . . PEORIA: **William C. Harkins**, with Ross, Flink & Liven-good since 1954, named a vp, will supervise both art and production . . . PHILADELPHIA: **Arthur Edwin Macon**, who did the photographic techniques for Crisco pie-in-the-sky in tv and magazines, now with W. H. Hoedt Studios. He began with Ayer, later joined C&W, and Compton, New York . . . ST. LOUIS: **Jack C. Kuhl** back from army duty in Germany. He's with Hartogensis . . . SUMMIT, N. J.: **James K. Fogleman** appointed administrative design director, a new post

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PAPER

NEW YORK 17, N. Y.

at CIBA. He joined the company as an AD in 1951. **Mrs. Myrtle Johnson** was moved up from designer to designer coordinator. And **John S. Marmaras** was upped from design coordinator to ad design director. **Paul W. Roder** is vp in charge of advertising . . . **VANCOUVER: Edwin D. Baker**, now AD at Goodwin-Ellis, had been a senior designer for Canadian government exhibition commission.

ART & DESIGN

AKRON: Smith, Scherr & McDermott, industrial designers, now at new studios, 39 S. Miller Rd. in their own building . . . **BINGHAMTON, N. Y.: Harry Panko** appointed manager of professional and technical sales promotion, Ansco . . . **CLEVELAND: Donald D. Farnsworth** elected president of Artists Studio, Inc., which has moved to the Illuminating Building. Farnsworth organized AS in 1945 after leaving Pitt Studios . . . **MEMPHIS: Wilbur Mims** and **S. C. Toof & Co.** won a Mead Paper calendar award with his watercolor of an old train scene . . . **Jason Williamson** has moved his studio to his home, teaches illustration at Memphis Academy of Arts. Also now on the Academy faculty: **Joe McChesney**, teaching ad design, and **Whit Brown**. **S. C. Toof & Co.**, production . . . **NEWARK: Fred Kirberger**, now on art staff of Reach, McClinton, from E W, R & R . . . **NEW YORK: Arthur B. Lee & Assoc.** now at 2 W. 45, YU 6-8757 . . . **Sam Flax** at larger quarters, 25 E. 28 St., MU 3-2962 . . . **Richard King Ansell**, mgr. typeface div., Amsterdam Continental, now a vp . . . **POS** displays for Old Sunny Brook, based on **Frederic Remington** paintings, were produced by **Masta Displays**, won awards at 17th Exhibition of Printing . . . Popular Mechanics' 1959 Cars Fact Book cover used 4 Day-Glo letterpress inks on 90-lb. Westvaco Enamel stock . . . **Arthur Burdge's** resignation as DMAA president became effective March 31. Taking over is **Robert F. DeLay**, who was an account mgr. and public relations director for Waidie & Briggs, Chicago . . . **Admaster Prints** now has the entire building at 1168 Sixth Ave., having added two floors of specialized equipment. Firm is now one of world's largest producers of slides for overhead projectors . . . **Philip L. Stern** appointed director of interior design, and **William Harrison**, former Disney design exec, now senior project director, Jim Nash Assoc. . . . **Package designer Ed Diehl** now at 130 W. 57 St. . . . For 4 page ad insert in tobacco trade journals, to illustrate 123 cigaret packs (29 U. S. and 94 international), **AD Jo Freeman** and designer/producer **Publicity Graphics Assoc.** planned piece to allow for 4 different trim sizes and also use as mailer. Full color packs are shown against

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trade talk

overall gold underprinted with yellow. 3 Ektachromes were used. Ad was lithoed on 100-lb. Kromekote in 6 colors. For American Machine & Foundry, package machine mfgs., and agency Knox, Kornfeld & Smith. Assembling and getting the packs through customs was a months' long, complicated job. AD Freeman reports. Letters had to be translated, duties paid, some packs loaded with wood blocks rather than cigarets, etc.

. . . **Jack Robinson**, who was fashion photographer in New Orleans, now in NYC and repped by Korey-Hall Assoc., 56 E. 56 . . .

Albert Dorne, Famous Artists Schools head, named chairman of publications committee of Adelphi College Development Fund . . .

Dr. Irving A. Taylor, asst. psychology professor at Pratt and Art Direction columnist, discussed Creative Communication and the Crafts for recent meeting of Artist-Craftsmen of New York . . . **Lawrence W. Alpaugh**,

print p.m. for Needham & Grohmann, opened his own ad agency at 657 Ward Ave.,

Westwood, N. J. . . . **George B. Dearnley**,

vp and director of mechanical production at McCann-Erickson, has opened Imperial Color

Gravure at 461 Eighth Ave. with three associates, **Frank Sportelli**, **Joseph E. Marnet** and

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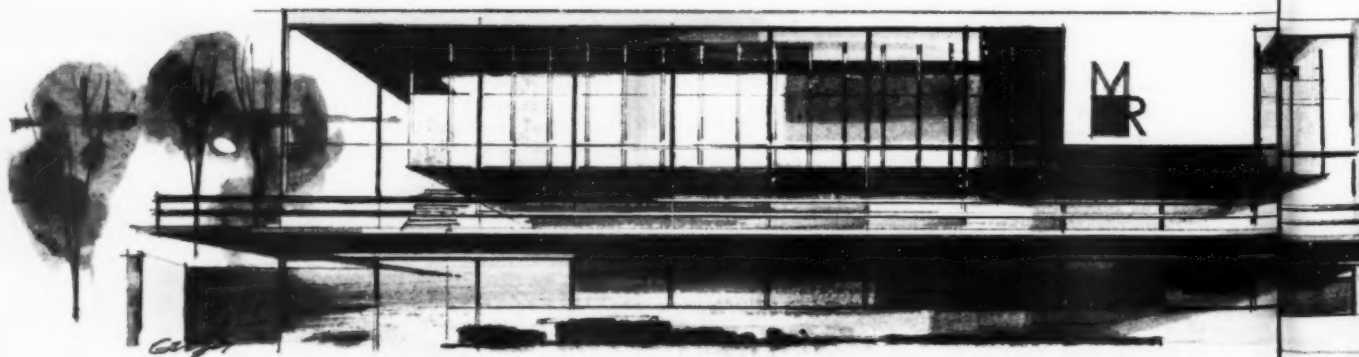
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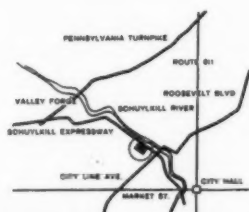
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Louis E. McFadden, all formerly of National Gravure Cylinder . . . **Martin J. Weber** addresses April 9 meeting of Advertising Agency Production Club, 6:30, at the Midston House . . . **Zlowe Co.** incorporated . . . **J. J. Herman's** promotion is a folder of How Not To Think cards, written and illustrated by Herman, 156 E. 39 St. . . . **Alan Broder**, formerly Archer Ames Assoc. studio mgr., now managing Miller Graphic Arts . . . **Buchmann Typographic Service** now at 216 W. 18 St., has installed Brightype . . . **PARIS: Poesie et Publicité** is new nonprofit French organization devoted to French version of the American soft sell. They're organizing an international exhibit, Poetry in Advertising, to include all media, and are publishing a review, PEP. Details from president **Claude Sorel**, 7 rue Michelet, Paris 6 . . . **PHILADELPHIA:** At N. W. Ayer art dept.: **George J. Jarratt**, formerly with U. S. Navy's magazine All Hands, and **Phillip V. Snyder**, a Philadelphia Museum School of Art grad who received the Ely Travel Award for 1958 . . . **PITTSBURGH:** One of the first pre-printed aluminum foil inserts in a national consumer magazine was **Saul Bass'** Alcoa ad in March Town & Country. A 2 page back to back, the front side has the word

"color" subtly and polychromatically worked into strips of brilliant foil colors bled horizontally. Reverse side, not foil, blurs name artists and photographers of various Alcoa campaigns. Current industrial design campaign includes work of **Burt Adams**, **Lester Beall**, **Leo Lionni**. Fuller & Smith & Ross is the agency . . . **Al Bierman**, formerly mgr., Pittsburgh Press Club, now with Penn-Art in sales and service . . . Junior Chamber of Commerce honored **Peter Muller Munk** for "creative business leadership in the field of art." He's first president of Int'l Council of Societies of Industrial Designers . . . **ROCHESTER:** Art supplier **Griffin Mfg. Co.** leaves here about June for Webster, N. Y., in expansion move . . . **WESTPORT:** **Henry M. Jones** from Henry Dreyfuss, New York, to Van Dyck Assoc. consultant industrial design office, as senior designer . . .

DEATHS **Floyd T. Gunther**, 51, AD Bulova Watch Co., of heart attack. He had retired last year after 21 years in same post. Before joining Bulova he had been a magazine illustrator in New York. Born in London, Ont., he studied at Wicker School of Fine Arts, Detroit, freelanced, and worked with Ross-Roy Studio



New Philadelphia Studio

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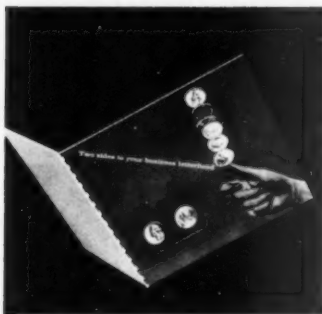
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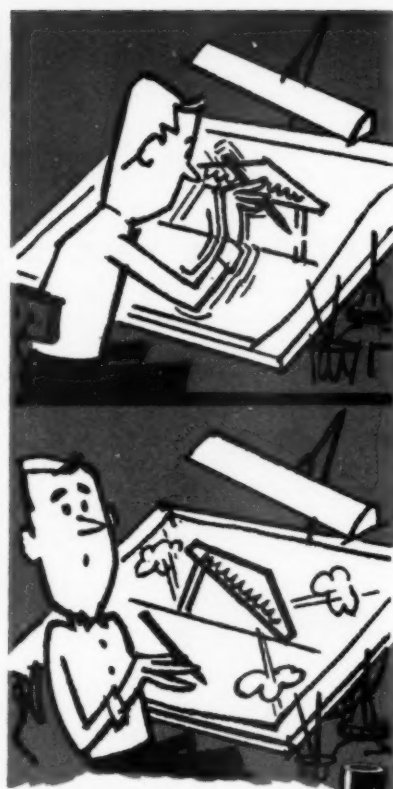
client: Parents Magazine

trade talk

before coming east. His wife is Elizabeth Gunther, the fashion illustrator. He was a member of SI in New York and the Scarab Club of Detroit . . . Illustrator and display designer **J. Carl Pehl**, 86. Trained in Peoria as a litho stone engraver, he founded the Peoria Art League, came to New York 1893 to study at National Academy of Design, Brooklyn Institute of Arts & Sciences. His studio was in Union Square . . . Watercolorist **John Whorf**, at 56, of a heart attack. A member of the National Academy of Design and holder of an honorary Master of Arts degree from Harvard, his landscapes, maritime subjects and nudes hang in many museums here and abroad . . . Retired artist/architect **Paul Chalfin**, at 84, after a long illness. He was the son of Col. Samuel F. Chalfin, a presidential aide to Abraham Lincoln. Winner of the Lazarus scholarship at the American Academy in Rome, Paul Chalfin later served as curator of Japanese art at Boston Museum of Fine Arts, was cited by American Institute of Architects for his interior of what is now the Dade County (Fla.) Art Museum . . .

PHOTOGRAPHY ASMP's Infinity plugs for new approaches in photo-journalism, presents both sides of soft-or-sharp focus controversy, with examples of soft by **Elisofon**, **Nina Leen**, **Stan Levy**, and sharp by **Halsman**, **Bert Stern**, **Bradley Smith**; comments by **Halsman** and **Ernst Haas**. Article is by **Mark Strage**, former picture editor of Pageant, now editor of Cyanamid Magazine. Infinity's managing editor is **Ed Wade**, formerly picture editor of This Week . . . **Al Vazquez**, former AD with Ketchum, MacLeod & Grove, has opened a design service at 217 9th St., Pittsburgh, and is also repping **Paul Wing Studios**, New York, exclusively in the Pittsburgh area . . . **7th National Industrial Photographic Conference** will be held in conjunction with the **68th Annual Exposition of Photography**, Statler Hilton, LA, July 25-31. **Roy Wolford** is industrial program chairman. Details from PPA, 152 W. Wisconsin Ave., Milwaukee 3 . . .

SHOWS **Ernest Costa**, Grey Adv. AD, has a pen and ink drawing in Pennsylvania Academy of Fine Arts annual exhibition . . . Oils by the late **B. J. O. Nordfelt** on exhibition at Lambertville (N. J.) House this month. He and **Arthur Dow** pioneered wood block techniques in U. S. . . . Rare traditional **Japanese prints** at Comerford Gallery, 117 E. 57, NYC . . . **Helen Taterka** has a one-man show at Pen & Brush, 16 E. 10, NYC, through April 7. She won the P&B best in show last Christmas . . . **Sixth Annual Exhibit of NYU-Bellevue Medi-**



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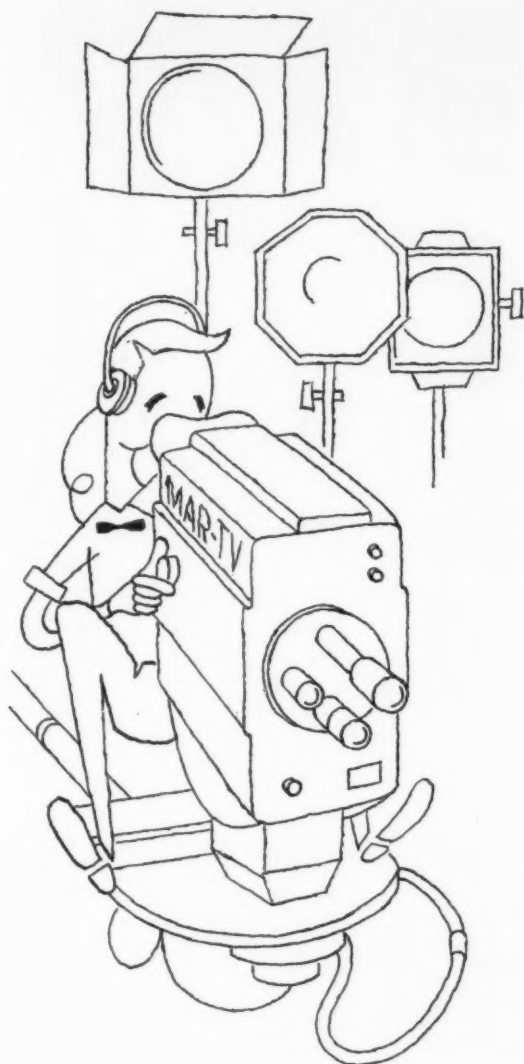
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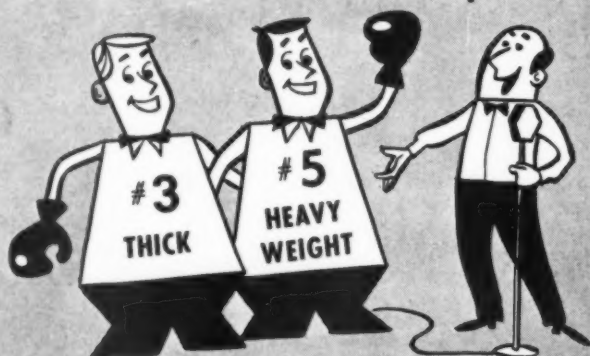
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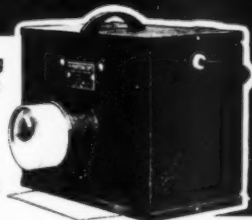
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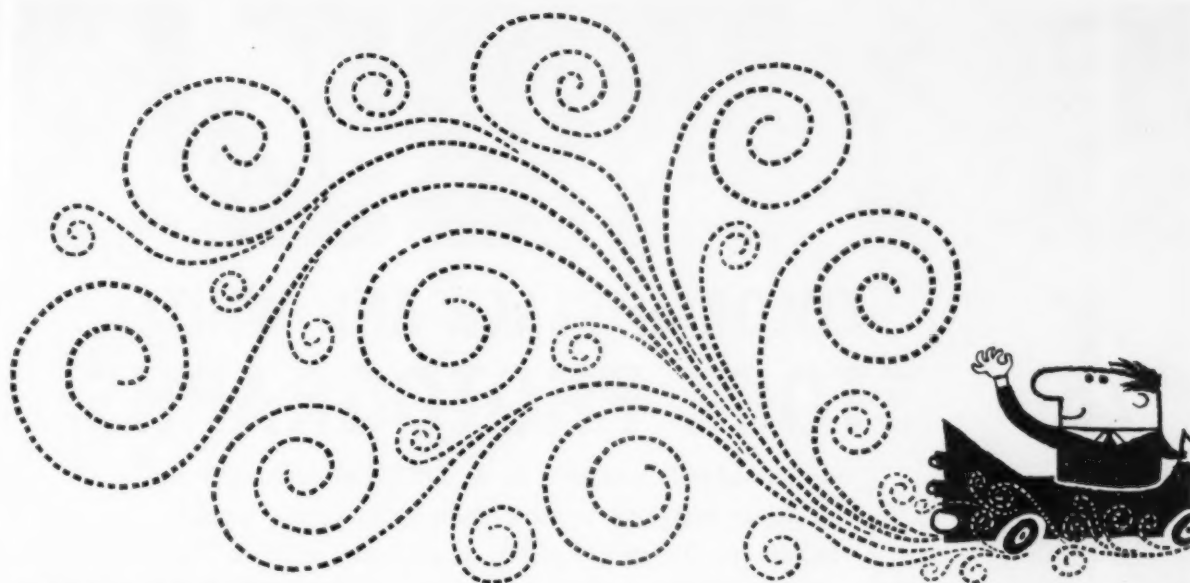
cal Center through April 10. Paintings, pho-
tographs, sculpture . . . Mortimer Borne show
of color drypoint, chromatic wood sculpture,
oils, at new gallery, Connoisseur, 971 Lex.,
at 70 St., through April 15 . . . Lisa Larsen,
who won Overseas Press Club's award for
best photographic reporting from abroad, has
some 75 pieces and commentary on the Polish
scene, at Modernage Photographic Services,
319 E. 44, through April . . .

TV Don Gilman, who's designed for CBS
and ABC network shows, is now AD
for Filmways, NYC . . . Ad club of Spring-
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tions' 60-second animated commercial for
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rence, for 2—first place to animated spot for
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senting the U. S. at Festival of Films in the
Service of Industry, to be held in Harrogate,
England, April 21-24, will be Speaking of
Words, produced by Henry Strauss & Co.,
NYC, for Pan American World Airways; Silk,
by Riviera Productions, LA, for Inter-
national Silk Assoc.; The Hope The Jack
Bull, by Robert Lawrence Productions, for
National Assoc. of Investment Companies; The
Production of USS Steel Sheets, by Jam
Handy Organization, Detroit; The Mayflower
Story, by Paul Alley Productions, NYC for
Mayflower Transit Co. . . To submit movies
for possible inclusion in the June-July Venice
festival and the Edinburgh show at summer's
end, get applications from Committee on
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AMERICAN ART DIRECTORY. Vol. 40. Edited by Dorothy B. Gilbert. R. R. Bowker Co. \$20.

Alphabetical listing and descriptions, addresses, officers of art organizations, art schools, in the United States and Canada. Also of art magazines, major museums and art schools abroad, museum publications, newspapers carrying art notes and their critics, scholarships and fellowships, sources of various types of exhibitions, other listings by various convenient arrangements of every type of fine arts activity. 411 pages. Indexed.

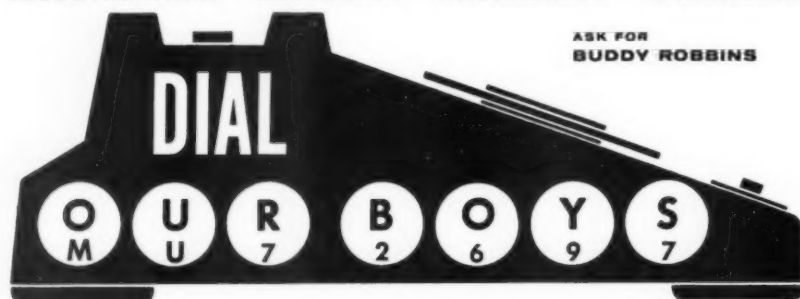
MY LIFE IN ART. Ludwig Bemelmans. Harper. \$5.95.

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POSING PATTERNS. L. E. Broome. Hastings House. \$10.

1226 illustrations, posing patterns as small study shots plus line drawings and explanations of the shots, and some full-page b/w photographs. Material includes how to find, select and dress models, how to choose home studios, their lighting and accessories, modelling sessions, how to deal with common figure faults. Book is organized to serve as swipe file for professional or as a how-to for beginners.

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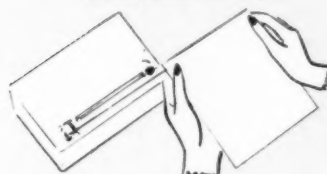
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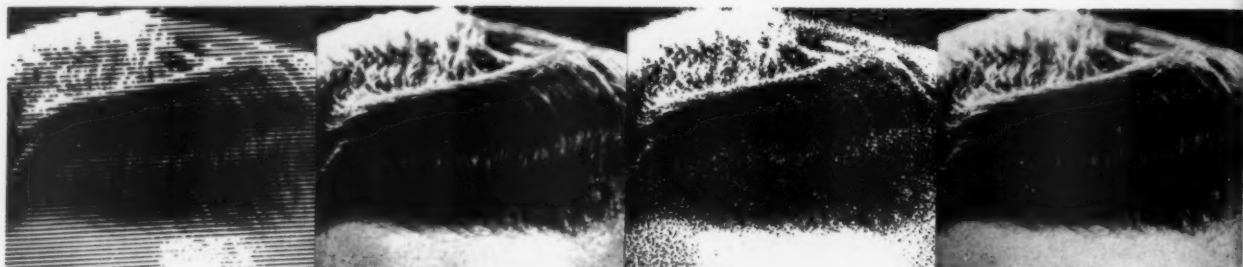
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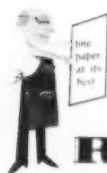
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Makers of Rising Parchment (100% CF* Bond) • Rising Bond and Opaque Bond (25% CF) • Line Marque (25% CF Writing) • No. 1 Index (100% CF) • Hillsdale Wedding and Bristol (25% CF) • Platinum Paper and Bristol (25% CF) • Winsted Wedding and Bristol • Winsted Glo-Brite Vellum, Bristol, Text and Cover • and Technical Papers

PRINTED ON RISING'S PETAL PINK LINE MARQUE, SUBSTANCE 20

*Cotton Fiber

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THE MASS COMMUNICATORS. Charles S. Steinberg. Harper. \$6.

Dr. Steinberg, director of press information for CBS Radio, studies public relations, public opinion, mass media historically, analytically, and in simple language explains the how and why and impact of the mass communications fields. 470 pages. Case histories, bibliography, index.

COLOR BY OVERPRINTING. Donald E. Cooke. Winston. \$15.

Economy edition of the book which originally sold for \$25. Contains same contents but comes with unstained top, glassine wrapper, is more economically bound. Shown are 10,000 exact color samples and combinations, providing artist and printer with actual combinations of 11 key transparent inks. 495 illustrations of 3 and 4-color groupings of the 11 inks, plus 44 pages of pictorial applications by leading artists accompanied by explanations of their techniques, suggestions of other applications. Art materials by Bourges, Inc. Ink research by Bensing Brothers & Deeney, Inc. Printing by National Advertising Mfg. Co. 250 pp.

Of interest:

A PICTORIAL ANTHOLOGY OF WITCHCRAFT, MAGIC AND ALCHEMY. Grillet DeGivry, translated by J. Courtenay Locke. University Books. \$10.

DALI: A STUDY OF HIS LIFE AND WORKS. A. Reynolds Morse. Special appreciation by Michel Tapié. Color plate captions by Salvador Dali. N. Y. Graphic Society. \$15.

SUBVERSE, RHYMES FOR OUR TIMES. Marya Mannes. Drawings by Robert Osborn. Braziller. \$3.95.

Light, sharp verse commentary on our times by Sec (Marya Mannes) of the Reporter magazine. Osborn is in good form.

THE PHILOSOPHY OF ART HISTORY. Arnold Hauser. Knopf. \$7.50.

A sociological view of the history of art and the relationships between art and factors influencing it by Mr. Hauser, visiting professor of art history at Brandeis University. 411 pages. Indexed. Jacket by Karl Theodor Netzer.

THE WORLD IS YOUNG. Wayne Miller. Simon & Schuster, dist. \$10.

An eloquent 300 photo story of a children's world—Wayne Miller's four and their pals. Art directed by Albert Squillace and ass't AD Norman Snyder. 220 pages. LIFE excerpted the book for a 10 page essay in Oct. '58. Photos and 30,000 others Miller shot during 3 year project are available from Magnum.

ad mgr.

wanted

*to serve as client
for creative designer of direct mail.*

*Must be willing to start at the top. Must really want
a creative approach. Must desire to work directly with
the designer. (Why work through an interpreter?)*

If interested, please call

EDWARD CARINI, DESIGNER OF SALES PROMOTION
PL. 3-4394 — 210 EAST 47 ST., N. Y. 17, N. Y.

**This also applies to A.D.'s who feel the same way.*

**Kodak TYPE C color
printing at its best!**

- Backed by experience
gained in 20 years of
custom color printing

FOR: • Layout
• Reproduction
• Quantities

FROM: • Color Negatives
• Color Transparencies
• Color Artwork

Ralph Marks Color Labs.

344 East 49

EL 5-8740

ANYTHING

The post office will deliver
we will mail
MAGAZINES, CATALOGUES
BOOKS, BROCHURES
DIRECT MAIL CAMPAIGNS

MAILERS, INC.

406 West 31st Street
N.Y.C. • BRyant 9-2775

JOSEPH BALBUZA photography

SPECIALIST INTIMATE APPAREL • COSMETICS • TOILETRIES • PRODUCTS

230 EAST 52d STREET, NEW YORK, N. Y.

PLAZA 8-1020



The only complete range of IMPORTED ORIENTAL and EUROPEAN PAPERS

available from stock
can be seen in the showroom
of
**NELSON-WHITEHEAD
PAPER CORP.**

7 Laight Street, N. Y. 13
(corner of 6th Ave. & Canal St.)



*For the year's best in advertising
and editorial art and design*

THE 37TH ART DIRECTORS ANNUAL

ART DIRECTORS CLUB OF NEW YORK

This 400-page richly illustrated volume is the outstanding and definitive survey of the entire field of advertising and editorial art and design for 1958.

It contains every one of the 558 award winners from the 1958 Art Directors' Show (many reproduced in color), and features new examples of successful and novel techniques in the graphic arts. This is a permanent record of 1958's accomplishments in the visual communications field, an indispensable reference and idea file for advertisers, editors and designers.

8" x 11 1/4", durable slipcase. \$12.50, now at your bookstore.

FARRAR, STRAUS & CUDAHY

booknotes

AMERICAN HERITAGE. Vol. X, No. 2. American Heritage. \$2.95.

This issue's illustrations include 23 color, 89 b/w, with the most impressive an 11 page color portfolio of Central American preColumbian art. Also: A 12 page portfolio of Marine lithos, paintings, World War I sketches and photographs. Stanley Steamer drawings by Evelyn Curro. Illustrations for *Sitting on a Gusher*, story of the 1850s Pennsylvania oil boom, are by Ray Houlihan. A story of Cooper Union's founder Peter Cooper is fully illustrated.

IVAN MESTROVIC, SCULPTOR AND PATRIOT. Laurence Schmeckebier. Syracuse University Press. \$10.

Two hundred illustrations of sculpture, drawings and paintings, arranged in chronological order, are greater part of this study of the Yugoslav artist, formerly professor of sculpture at Syracuse and since 1955 at Notre Dame. A list of illustrations includes descriptions, locations.

ESSENTIALS OF OUTDOOR ADVERTISING. Association of National Advertisers, Inc. \$3.

Updated material on the Rotary Plan for painted displays, the Starch continuing study of outdoor posters, 30-sheet posters are in this second edition. History, principles, production, costs and campaigns in outdoor are also covered in 138 pages. List of references for further study of outdoor. Liberal use of charts, line spot illustrations, examples of outdoor lettering, posters, graphically reinforce editorial content. Designed by Arthur Hawkins.

THE AMERICAN HERITAGE BOOK OF THE REVOLUTION. Dr. J. H. Plumb and Bruce Lancaster. Simon & Schuster. \$12.50, regular. \$14.50, deluxe.

More than 600 pictures, 183 in full color, include reproductions of 18th and 19th century art treasures, many never before reproduced. Also, on nearly every one of the 384 pages, sketches of the times and specially commissioned color photographs of uniforms and arms. Art director was Irwin Glusker, and assistant, Trudy Glucksberg. Editor, Richard M. Ketchum, assistant editor, Stephen W. Sears. An acknowledgments and index section lists picture credits. A series of educational film strips based on the book has been prepared in cooperation with Encyclopaedia Britannica Films, Inc., 1150 Wilmette Ave., Wilmette, Ill.

INTERNATIONAL POSTER ANNUAL 1958/59. Edited by Arthur Niggli. Hastings. \$12.

American designs number 54 out of the 502 pieces shown with the 54 the work of 20 artists. Paul Rand, Saul Bass and Erik Nitsche lead with number of pieces included, followed hard by Ladislav Sutnar, Lillu Tschumi and Georg Olden. Niggli notes poster trends over the years, reports: Today's major users are industrial products, proprietary articles. Designs have greater freedom, clear cut simplicity, pronounced impact, and an international style has developed. Of the Polish theatre and movie posters Niggli says, "... among the best that have been created in this field."

There is an international poster renaissance, Niggli believes. "Never have so many posters been produced as today... An ever increasing variety of products and events are (poster advertised)."

MASTERS OF PHOTOGRAPHY. Beaumont & Nancy Newhall. Braziller. \$12.50.

More than 150 reproductions of work by greats such as Ansel Adams, Henri Cartier-Bresson, Dorothea Lange, Edward Steichen, Alfred Stieglitz, chosen for their value as works of art. Also short biographies of the photographers, including their own philosophies; a list of sources of quotations; explanations of technical terms and processes; bibliography, index. An introduction by the authors sums up the contributions of the photographers included in this study, states authors' own convictions.

A luxurious production, the book's design and layout by the authors and T. E. Mergendahl Jr., jacket design by Bevans, Marks & Barrow, S. D. Warren paper supplied by Henry Lindenmeyr & Sons, printing by Davis, Delaney, binding by Publishers Book Bindery, engravings by Gatchel & Manning, composition by Westcott & Thomson.

Beaumont Newhall, who organized the Museum of Modern Art's first great retrospective exhibition of photography, in 1957, and later with Ansel Adams founded the Department of Photography (of which Newhall was the first curator), is curator of George Eastman House and photography editor of *Art in America*. His wife was acting curator of photography at the Modern during Newhall's service with the Air Force in World War II, worked with Stieglitz on the latter's biography, with Paul Strand wrote a series of books and articles, was responsible for the largest exhibition held by the U. S. Information Agency (which opened at the Congress Hall, Berlin).

SCREEN WRITING AND PRODUCTION TECHNIQUES. Charles W. Curran. Hastings House. \$4.95.

How-to book for beginning screen writers and producers. Information on costs and techniques of every facet of the industry. Includes glossary of screen production nomenclature, a directory of craft unions and guilds, and index.

INTERNATIONAL PHOTOGRAPHY YEAR BOOK 1959. Edited by Norman Hall & Basil Burton. St. Martin's Press. \$6.95.

In this volume: A short photo essay on the Seine, by Henri Cartier-Bresson. Nine "starred" photographers—these include short biographies as well as several examples of the work of each—include American Wynn Bullock. Work by 157 photographers, and the work shown is large, usually a full page for each photo, all b/w plates. A section of technical data and notes includes the photographs, too, this time reduced, used as graphic keys to copy blocks. Printed in Great Britain.

OUR LAND, OUR PEOPLE. Editors of Look Magazine. Prentice-Hall. \$4.95.

A picture book, with b/w photographs used big—bleed pages, double spreads—with short, short captions, the pictures taken from the collection of the American Federation of Arts' traveling exhibit of outstanding Look photographs. 157 photos. Technical appendix lists photos, photographers, locations, types of cameras, film ratings, shutter speeds, and lens apertures. 215 pages. AD Allen Hurlburt.

MODERN PUBLICITY 1958/1959. Edited by Frank A. Mercer. Studio Crowell. \$10.

1000 illustrations, of which 133 are in color, and a black, white and orange jacket design by Hiroshi Ohchi of Japan illustrate this international annual of printed advertising art. The editor's foreword notes that the advance in direct mail specimens is "most impressive. There is a much larger proportion bearing clear evidence of skilled imaginative planning and production. More attention appears to have been paid to suitability of paper to printing process." The editor mentions especially the American "luxurious brochures" announcing the opening up of new residential and business areas. 172 pages. An index of advertisers, another of artists, designers, photographers and art directors, and a third index of agencies and printers.



When is a pica . . . not a pica?



Medically speaking "pica" means a rare affliction which causes people to eat dirt, clay and dust. If this unusual "diet" calls to mind unhappy memories, remember that you'll never "bite-the-dust" on any job if you rely on ROYAL. "Speed-of-light" service on samples, dummies, ideas, estimates and shipments—from a card to a carload—to help you land and fulfill the order easily, quickly and economically. Satisfaction guaranteed—all ways and always—by ROYAL.

rely on **ROYAL**

Distributors of America's Foremost Papers



Manufacturers of Envelopes

ROYAL PAPER CORPORATION . 11th Ave. at 25th., New York 1 . WAtkins 4-3400

ARTISTS...Do Better in 1959

Since 1955 we have helped free lancers get many assignments. We have now expanded our service to include placing artists in staff positions.

Our top-flight accounts need both qualified artists and apprentices in every branch of commercial art.

When you want a staff position or assignment on a "per job" basis or at an hourly rate, we can help you get what you want.

Please register with us now!

FREE LANCE ARTISTS UNLIMITED AGENCY
125 W. 41st St., New York 36, N.Y. • Longacre 5-0280

1959

1959

1959

1959

1959

booknotes

PICTURES THAT TALK . . . U. S. CAMERA 1959.
Editor: Tom Maloney. Duell Sloan & Pearce, dist.
\$8.95.

Over 300 pages, 24 in color, include portfolios by Weston, Ylla, Bryson, Szasz, Gill, McLaughlin, Basch and Horst; also a New York documentary by 70 photographers, America in Daguerrotypes, Photography in Advertising Art, Second Festival of Film Artists, and The Space Age.

OUTDOOR ADVERTISING DESIGN. William Miller. General Outdoor Adv. \$7.50.

GOA AD Miller is past president of the AD Club of Chicago and a past vp of NSAD. This is good reference material for creative people working in outdoor from idea to copy, layout and finish. Miller introduces GOA's free form rotating cutouts, which eliminate background and bulletin trim; details OA principles, posers and solutions. Illustrated. 66 pages. GOA is distributing book to clients.

HORIZON. Vol. 1, No. 3. American Horizon. \$3.95; subscription \$18.

Another wide ranging, eclectic issue including: Ernst Haas' color shots of Angkor, the dead Cambodian city; Portraits in Our Time, b/w and color, well chosen by Eleanor C. Munro, Art News; post World War I color posters from Levi Berman collection; many praising pages of San Francisco, her artists, poets, writers; a one page tongue-in-cheek report of birth of an art form by photographer Sanford Roth.

HOW TO MAKE YOUR OWN PICTURE FRAMES. Ed Reinhardt, Hal Rogers. Watson-Guptill. \$7.50.

An excellent how-to text and illustration book by two expert framemakers/artists, who obviously know what they're writing about; both with Famous Artists Schools.

ALDUS MANUTIUS AND HIS THESAURUS CORNUCOPIAE OF 1496. Translated by Antje Lemke. Syracuse U. Press. \$2.50.

First English appearance of Aldus' plans for first printing of Aristotle's works. Has facsimiles of Latin prologue and specimens of Greek text. 36 pages simulate color and texture of original work by Aldus, "father of book production." Designer Harvey Satenstein used Cloister by Mergenthaler, a derivative of Jensen's Roman cut in 1470. Composition by Philmac Typographers, NY. Lithoed in two colors on Curtis rag laid book. Covers are Bayside cloth, Columbia Mills. Endpapers are Canco Coated Endleaf, Canfield Paper Corp.

iT **takes** **INITIATIVE...**

to become a leading typographic service in little more than a decade. Today our modern plant includes 9 Linotype machines, Ludlow typesetting department, large foundry type department with complete lockup facilities and a reproduction proof press department (7 proof presses). That's the story of...

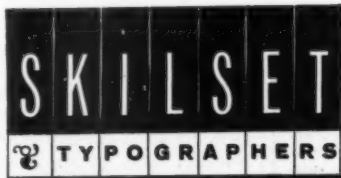
skilset typographers

the complete typographic service so many agencies, publishers and advertisers turn to for dependable quality and efficiency.

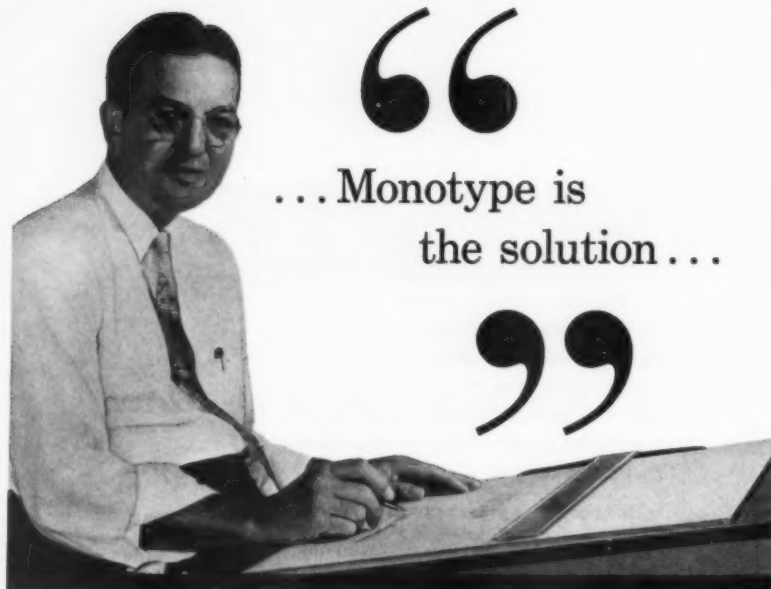
Once again, in keeping with its policy of serving its clients' interests more effectively on the most modern equipment available, **skilset typographers** takes the initiative with the introduction of...



A major advance in the graphic arts industry, **skilset/brightype** is a revolutionary new process that permits — for the first time — the conversion of any combination of printing metal directly into photographic images on both film and paper for use by any printing process. As a result, **skilset** customers can now realize the time and money economies of type-perfect transfer from type or plates to offset or gravure printing; accurate one-step reproduction of type proofs and printed matter; and sharp, no-smear proofs of such clarity and quality, they set a new standard of proof-perfection. Please call for more information on this amazing new process and how it can be adapted to your needs.



250 West 54th Street, New York 19, N. Y. • PLaza 7-2421
Day and Night Shifts. Pickup and Delivery "pronto" Service



... Monotype is
the solution ...

"We consider the typographical appearance of our printed advertisements very important," says Frank E. Powers, Director of Typography, J. Walter Thompson Company. He adds, "Naturally we insist on the best typography possible."

First, we select type of fine design, having qualities of good visibility and sustained readability. Type must be of the proper tone and depth to print well. It should look right in combination with the art, the headline and logotype. It should be appropriate to the product and suitable to the audience. Of course, Monotype often provides the solution."

Why don't you insist on the best in typography
Monotype you'll find it costs no more. In the mean-
time write us for a sample of the newest Monotype faces
. . . Californian, Craw Clarendon and Clarendon Book.



LANSTON MONOTYPE COMPANY

A DIVISION OF LANSTON INDUSTRIES, INC.

24th & Locust Streets, Philadelphia 1, Pa.

Type set in Monotype Century Schoolbook and 20th Century

Saral PAPER **TRANSFER TRACING**
ERASES LIKE PENCIL

Use Saral's 4 colors:

GRAPHITE—for dark on light surfaces
YELLOW—for light on dark surfaces
BLUE—for mechanicals (non-photographic)
RED—for glossy surfaces (acetate, photos, stats)

\$3.50 per BOXED ROLL • 12 Feet x 12 1/2 inches

Write for Free Sample to: E. B. ALBERT, Inc., 200 Madison St., N. Y. 10

Paste Paper **ALWAYS**
With
Best-Test



"BEST-TEST" never wrinkles — cuts — shrinks. Excess rubs off clean.
FOR THE GRAPHIC ARTS A MUST
A size for every purpose. Sold by Stationery, Artist Supply and Photographic Dealers everywhere.

UNION RUBBER & ADHESIVES CO. TRENTON, N. J.

BEST-TEST **MAKES PASTING A PLEASURE**

oblivion

(Continued from page 85)

a given piece of advertising. The lost art of creativity, subsequent layout, lettering and final artistic rendition of a piece of advertising matter by one artist is fast slipping into oblivion. We have become specialists who farm out to others what we cannot do ourselves, or perhaps don't quite understand. The earlier years of getting started have taken their toll.

Too much on-the-job learning . . .

Unable to backtrack in later years, the artist must live with the type of background he was able to amass in his formative years. The artist who has not freelanced, nor worked in several advertising agencies, an industrial plant or two, an art studio, a newspaper plant or department store, is too poorly equipped for an all 'round advertising art career.

It is amazing how much is to be learned in the advertising field. Art tricks, production short cuts, typographic know-how, personalities in the industry, helpful publications, handling of equipment, photographic tricks, etc. These he must learn to become invaluable to his organization, his colleagues and to himself.

Train too many chiefs . . . too few braves . . .

I believe the truth of the matter to be this. In the attempts of the art schools to teach students to hit the top (a most commendable aim), schools have ignored the fact that all too few students will eventually make a living in the top branches of the field. It is much more likely that the average student will spend his years in the business, working in a commercial aspect that is truly commercial in every sense of the word. For instance, I am sure that the newspapers, department stores, magazines, industrial firms, advertising agencies etc., employ well over 85% of the creative artists. These organizations demand a most commercial form of advertising art. Though many clients will want or at least "go along with" the esthetic and impressionistic type of art, by far most demand the quality (but classical type) of advertising.

It is true that pharmaceutical ads and direct mail pieces have reached for the esthetic. In a captive audience of high intellect and imaginative readers this approach is understandable. When the advertiser appeals to other advertisers, to artists, quality printers, and where the product is of an esthetic nature



PRESTO!

there's magic
in Flexichrome

Nature isn't the only area where color miracles are performed. We have a few man made tricks up our sleeves too. Although Flexichrome is not quite as versatile as the lowly Chameleon it can be depended upon to provide exact coloring to meet many needs.

When the advisability of its use is indicated, smart craftsmen, working from a simple black and white negative, can translate your individual color requirements with complete laboratory control and exceptionally fine quality.

THIS COOPERATIVE ADVERTISEMENT IS SPONSORED BY

ARCHER AMES ASSOCIATES
PETER BITLISIAN
CARLSON AND FORINO
HELEN A. DAVIS STUDIO

SIDNEY DRU
PAUL DZURELLA
FRANK A. EBOLI
ALFRED EDLER

HERSH MASTRO STUDIO
KLINGMAN AND SCHROEDER
KURSHAN AND LANG
COLOR SERVICE INC.

FRANK E. LARSON
LIPPKE-KRUGER STUDIO
STEPHEN RANDOCK
JUD REAMY STUDIO

TECH PHOTOLABS
VANCAR STUDIOS
FRANK VAN STEEN
WECO STUDIO
LEE B. WILSON

- ☆ Melbourne Brindle
- ☆ Dolli Brackett
- ☆ Robert Fawcett
- ☆ Hector Garrido
- ☆ Harold Johns
- ☆ Richard Kalkman
- ☆ Joseph Lombardero
- ☆ Robert Lopshire
- ☆ Mike Mikos
- ☆ Raul Mina Mora
- ☆ George Porter
- ☆ Kenneth Thompson
- ☆ Fred Witzig
- ☆ William Young
- ☆ H. Foster Ensminger
photographer

contact:

Arthur Brent
Josef Cisar
William Day
Frank Koste

represented by

**FRANK
H.
KOSTE**

& associates, inc.

**A COMPLETE
ART SERVICE**

527 Madison Ave.
New York 22, N. Y.

PLaza 1-1706

itself (e.g. perfumes, etc.) reaching for the top in design and emotional expression is again desirable.

When the purchaser is from the masses a more earthy approach to advertising is in order. Here is a case for taste, good cartooning, good layout, clever and imaginative ideas, judicious use of paper stocks and typography, but a heavy accent on the classic use of art, a restrained effort to get too esthetic but above all art work that is functional.

Particularly is this true for products sold to the man on the street. Automobiles, liquors, cigarettes, petroleum products, tires, hardware, appliances. These are the mainstay of our industrial advertising. Add to this the average advertising material on foodstuffs, clothing for general usage, office supplies, etc., this product approach, for the most part fits into a category of advertising that is most readily accessible to groups from all walks of life. The field is generally open to vast improvement, to be sure, but still in the general realm of good taste, by advertising quality that is readily understood by all.

This does not mean that layouts cannot be sparkling, dramatic, clever or poignant. Because the product is for mass purchasing, it need not be featured in a mundane manner. The client has a simple story to tell, in a simple manner, and the audience desired has in all probability, little time to decipher what might for him be, *too* clever. Purchasers of the average household item might well be a physician, lawyer, executive. He might also be a mail man, policeman, farmer, radio repairman, etc.

So the commercial art field is a vast one for the graduate who can retouch a photograph, layout a complex department store ad, do a real figure drawing. There is a vast field for the lost art of lettering too, especially as an integrated part of an ad. Certainly we need the graduates versed in typography, production, and the graphic arts. The mainstay is, and shall continue to be, the good hard sell types of commercial art that the average art student graduate is ill equipped for today.

Too much specialization . . .

As an overseer of many portfolios that come over my desk, I feel that artists suffer from an inability to do other than a small segment of a given piece of advertising matter. Those who can handle layout, illustrate, and hand letter are rare. The artist who can prepare the whole job for reproduction stands pretty much alone.

In the past decade, good times have made it even worse for the beginner.

**RE-
LAX**

EKTACHROME

retouching problem?

LET GEORGE DO IT!

Geo. Wildner
COLOR SPECIALIST

218 Madison Ave • MU 3-5341

ART PORTFOLIOS

Attache type (illustrated) made of leather-like grained fibre — RIGID.

ALSO complete line of zippered Portfolios & Presentation Cases with multi-ring & acetate pockets. Made of long wearing Vinotex, with Allied exclusive Bend Protector.



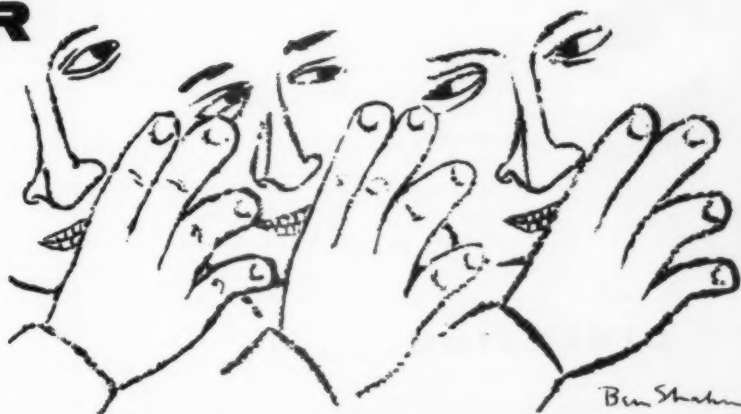
AT YOUR DEALER OR WRITE FOR
FREE CATALOG and PRICES.

ALLIED BRIEF CASE CO., INC., Dept. D4
186 Fifth Ave. N. Y. 10, N. Y.

PHOTOMECHANICAL VARIATION BY **EDSTAN** 75 WEST 45 CIRCLE 5-6781-2 N. Y.



**WHY DO YOU
WHISPER
WHEN YOU
CALL FOR
HELP?**



JOBS UNLIMITED

places more advertising personnel than any other agency

16 East 50th Street, New York, PLaza 3-4123

Jerry Fields, Director

Phone Murray Hill 7-1396

JACK WARD COLOR SERVICE, Inc.

PROFESSIONAL COLOR SERVICE FOR PROFESSIONALS

*Ektachrome... Anscochrome... Kodacolor... Ektacolor
Dye Transfer... Printons... Type "C" Prints... Slides
Duplicate Transparencies... Art Copies... Assemblies*

202 East 44th Street, New York 17, New York

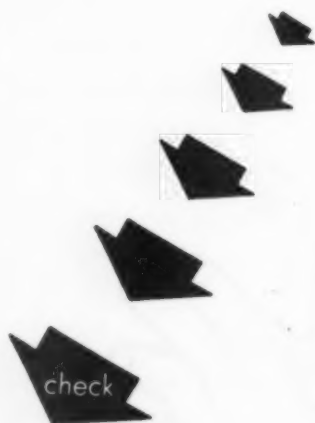
Being selective, the artist has managed to become an expert either in layout, design, cartoon or illustration. He has not necessarily learned the production end, not even such an important matter as 'pasteup'. Thus like scurrying rabbits they have sought the comforts of their fellow artists and ganged up to more easily compete with the opposition. The trend becomes obvious.

We are witness to the destruction of one of the last outposts in American free and independent business, as practiced by the individual. In what other form of business can a man with just the price of a rented studio, a few dollars in supplies and nothing else behind him but his confidence and talent, can he hang out a shingle and be open for business! The arts and the crafts, almost alone now in independent status are, because of assembly line production, becoming a part of the mechanical age. It is up to the schools to stop this artistic trek to oblivion. How is this done?

We need to teach our artists to draw. There need be no feeling of shame in the heart of the art student who insists in the old fashioned right to be taught that a figure should look like a figure. If we must be clever, let's be clever in a functional way. Art, literature and music that has to be explained or interpreted to be understood, is certainly in order when the audience is understanding. But our basic function is to make money for the advertiser, to sell to an already reluctant or disinterested audience, an audience that is neutral at best.

For the client who requests his product be high fashion, unique, impressionistic, and ultra clever, let us be prepared to service his product thus. For the advertiser who wants art in its classical form, solid but obvious layout technique, true interpretation of the client's product, let us prepare our artists for that too. And for the art director, who strangely enough, does need his work prepared for reproduction, whether it be offset, letterpress or silk-screen, let us prepare our artists for that eventuality also.

We need the esthetic and we need the classic. We must learn to walk before we can run! The artist grounded thoroughly in the art of drawing, painting and a feel for layout and lettering, will outstrip competitors ill equipped in either of these things. It is no more than fair to our art graduates that they be as thoroughly prepared for the arduous task that they can never begin to believe confronts them, the day they are graduated. •



for your advertising.

It gets results.

YUkon 6-4930,

19 W. 44th St., N. Y. 36

ART DIRECTION

New...
nonabrasive
MIRACLE ERASER



*Toll-free for
removing
rubber ce-
ment from
color and
too.

and for a really
fine Sable Water-
color brush, ask
your dealer for the
"GRAEF 700."

A. LANGNICKEL, INC.
115 W. 31st St., New York 1, N. Y.

Here it is! *

After five years spent in developing the finest photoprocess lettering in the business, The Headliners have just put the finishing touches on their catalog of alphabet styles. Between covers of this comprehensive lettering guide you will discover the newest and smartest in hand lettering, presented in a startling new way and offered at the economical prices made possible by photoprocessing. The simplified indexing and unique style presentation of this catalog make it an ideal working tool for every art buyer.

THIS IS NOT MACHINE-SET FILM LETTERING!!

All Headliners' alphabets are exclusive originals, drawn by some of the top names active in the field today. Headlines produced from these alphabets are hand-composed letter-by-letter and line-by-line by lettering men and their expertly trained staff. The handling is professional throughout. For a close-up look at this talent and technique in action, write or phone today.

The Headliners Inc



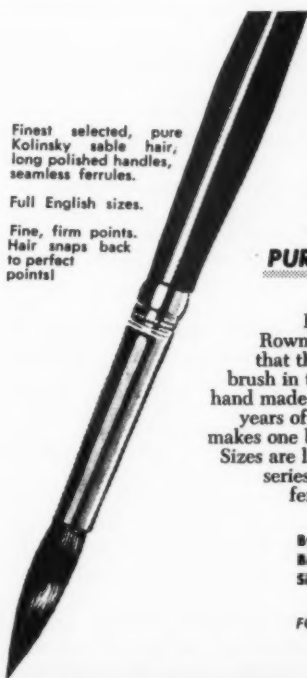
IN NEW YORK | The Headliners Inc., 44 W. 44th St. OX 7-4820
IN CHICAGO | The Headliners Inc., 164E Superior St. SU 7-1720
IN ATLANTA | Typography Shop, 110 Cain Street N.W. JA 3-2961



Write or phone
...today!

\$300
PER WORD

- * 172 pages — convenient 8½ x 11 desk size!
- * Over 600 fresh, up-to-date alphabets — today's most popular styles!
- * The finest hand lettering quality at reasonable photoprocess prices!



Finest selected, pure Kolinsky sable hair, long polished handles, seamless ferrules.

Full English sizes.

Fine, firm points. Hair snaps back to perfect points!

ROWNEY'S

"Diana"

THE WORLD'S FINEST
PURE RED SABLE BRUSHES

Handles stamped in gold. Rowney claim with confidence that this is the best water color brush in the world. Each brush is hand made by craftsmen with many years of training. One craftsman makes one brush from start to finish. Sizes are larger than normal in this series and longer out from the ferrule than standard sizes.

By Rowney of London
Brush and Color Makers
Since 1789

FOLDER ON REQUEST

∞ "DIANA" FINEST SABLE

U.S. DISTRIBUTORS

THE MORILLA COMPANY
NEW YORK 10 LOS ANGELES 5



mask-o-meg
142 GREENE ST. NEW YORK 12
CANAL 6-8440

WE DON'T always recommend ourselves

This policy may strike you as a strange statement but it's sound. Our primary job is to sell the services of our studio. These services are among the best in the business. However, we have found that you get the best job when our relationship is based on confidence. Because of this, we would like you to consider us as "consultants." When you have explained your problems, we will recommend the best solution even though it might occasionally mean turning work over to a competitor. This policy has brought in and kept more clients for us. The next time you have a problem, why not give us a call. Whatever the outcome, we'd like to get to know you.

• PHOTOGRAPHY

• FLEXICHROME

• EKTACHROME

• EKTACOLOR

(Prints and retouching)

• DYE TRANSFER

(Prints and retouching)

WECO *Studio*

14 EAST 39th ST. YORK 16, N.Y. • MU 5-1864-5

aimed design

(Continued from page 159)

more familiar mediums. Its informality allows for fruitful experimentation with audience participation and visual techniques.

With regard to commercials it is perhaps better to laugh than to shout or cry. I have found the following slightly altered commercials stimulating: "Look Ma! No teeth!", "I feel great — and arsenic doesn't upset my stomach"; "Now there is a sure way to stop breath".

what's new

(continued from page 94)

GUIDE TO PHOTOSTATIC/PHOTOGRAPHIC SERVICES: Free reference manual covers all services available to buyers of photostats, slide preparation and photographic services at Admaster Prints, Inc., 1168 6th Ave., New York 36. Price lists. Preparation information for photostats in color or b/w, stats on acetate, display transparencies, film strips, tv flip boards and telops, Printons, slides of all types. Series of charts to help plan visual presentations. Index.

ART & TYPE SCALER: 4-page folder device has grid scale for measuring reductions of cropped artwork and photos to any size, scales for pointing off lines of text type on layouts, 6-12 pt. types, various scales and rulers, glossary, production data. Written/designed by Harry B. Coffin. Free sample from Sullivan Printing Co., 82 Union St., New London, Conn.

INDEX OF AD/MARKETING PUBS: MRB Index of Advertising & Marketing Publications is a monthly service collating ad, communications and marketing articles and information under subject and category headings. Data includes listing of articles in trade journals, source references. Cross-referenced. Directory of organizations and companies. Details from Marketing Reference Bureau, 1616 Pacific Ave., San Francisco 9, Calif.

ALIGNMENT CHECKING DEVICE: "Check-scale," a shortcut to scaling and cropping of photographs, is a 17x11-inch grid scale, calibrated in 1/8 inches, printed on .005 thickness mylar-base transparent film. Details from Check-scale Products Co., P. O. Box 15781, Los Angeles 15, Calif.



TOOLS for the GRAPHIC ARTS



GRIFFIN MFG. CO.

188 LYNDHURST ST. ROCHESTER 5, NEW YORK

PHOTOS with News IMPACT JULES GELLER

Public Relations Photographer
Backed by over 20 years of staff
experience on The New York Mirror
— Brooklyn Eagle — New York Post

MEMBER New York Press Photographers Ass'n
Newspaper Guild of New York

YUKON 6-8978

68 West 45th St., New York 36



The Push Pin Studios



Seymour Chwast
Milton Glaser
Reynold Ruffins

TO SEE RECENT SAMPLES OF DESIGN AND ILLUSTRATION FOR ADVERTISING AND INDUSTRY CALL MISS JANE LANDER, STUDIO REPRESENTATIVE LE 2-9247



Holiday Magazine
Illustration



NBC Newspaper Ad for
Grey Advertising



Container Corporation
Ad for N.W. Ayer



Pfizer Institutional Ad



Columbia Booklet



IBM Booklet

it was done with **HIGGINS** INK

The lively, light grace of Richard E. Priest's pen-and-ink style creates a delightful atmosphere of humor and gaiety. His expressive lines leap to life in action, and his easy delineation captures the sparkling spirit of subject and situation.

His ideal of perfection is further reflected in his comment about the ink upon which he depends: "Higgins is perfect for my exacting work!"



By courtesy of the artist

The basic art medium

At art and stationery dealers everywhere.

Since 1880

HIGGINS INK CO., INC. BROOKLYN, NEW YORK



CRISP COLOR COMPS



At all
art and
stationery
stores

**INSTANT DRY
WATERPROOF
NO LOOSE INK
4-WAY FELT NIB
WRITES ON ANY
SURFACE**

Free!

12-page booklet "77 magic ways to use magic marker." And, special information bulletin for advertising agencies and art studios. Write today to:

SPEEDRY PRODUCTS INC.

Dept. D-5 Richmond Hill 18, N.Y.

what's new

ART CLIP BOOKS: Plastic spiral bound books for art clips. Details from Meyer Both Co., Michigan at 20th, Chicago 16, Ill.

DESIGNERS' USE OF CRAW CLARENDON: Examples of work by Will Burtin, Robert Gage, Morton Goldsholl, George Giusti, Ray Komai and Bradbury Thompson using ATF Craw Clarendons are in folder available from American Type Founders, Elizabeth B, N. J. Includes designers' comments on their designs and on the face.

VISUALIZATION AIDS: Visualization Made Easier is 32-page booklet illustrating over 550 pressure sensitive tapes in variety of sizes, color and patterns for making graphs, charts, layouts, other presentations. Includes descriptions of other aids for chartmaker, layout man. From Chart-Pak, Inc., Leeds, Mass.

STEEL ART FILE: Flatfile is a four-shelf, all steel file with lock-equipped disappearing door, holds large artwork up to 38x42 inches. Stacks in multiples, to conserve space. Details from Ross-Martin Co., P. O. Box 800, Tulsa 1, Okla.

PREPAYING DELIVERY CHARGES: The Parcel-Air System uses ParcelAir stamps in various denominations, with stamps prepaying the way for door to door delivery via possible combinations of air freight with truck or parcel post. New system is said to eliminate waybills, auditing and delays in billing. American Shippers, Inc. is parent company of the new service.

PROJECTION-SPEED PHOTOCOPYING PAPERS: Tru-Stat .005 Semi-Gloss and Tru-Stat .006 Glossy are new projection speed photocopying papers for stat camera reproduction. From Peerless Photo Productions, Inc., Shoreham, N. Y., the new papers come in rolls spooled to fit standard stat cameras, and come in widths from 8½ in. to 18 in. The .005 Semi-Gloss is a standard weight baryta coated paper with a luster surface, has orthochromatic Tru-Stat emulsion. The .006 Glossy has a new blue-sensitive emulsion, slightly faster than other glossy stat camera papers coated on a single weight baryta coated glossy paper with a high gloss finish.

THIN PAPERS SWATCHBOOK: Swatchbook of rag fiber Onion Skin, Manifold and

Where to buy A.T.A. TYPOGRAPHY in greater New York

- Ad Service Company**
228 E. 45th Street MURRAY Hill 2-3669
- Advertising Agencies' Service Co., Inc.**
216 E. 45th Street MURRAY Hill 7-0590
- Artintype, Inc.**
115 W. 45th Street JUDSON 2-3675
- Associated Typographers, Inc.**
227 E. 45th Street MURRAY Hill 2-1043
- Atlas Typographic Service, Inc.**
227 E. 45th Street MURRAY Hill 7-0314
- Central Zone Press, Inc.**
305 E. 45th Street MURRAY Hill 4-2727
- The Composing Room, Inc.**
130 W. 46th Street JUDSON 2-0100
- Composition Service, Inc.**
229 W. 28th Street PENNSYLVANIA 6-1864
- Diamant Typographic Service, Inc.**
140 W. 17th Street WATKINS 9-0717
- A. T. Edwards Typography, Inc.**
209 W. 38th Street WISCONSIN 7-4026
- Graphic Arts Typographers, Inc.**
304 E. 54th Street MURRAY Hill 8-1220
- Huxley House**
216 E. 45th Street MURRAY Hill 7-1050
- Imperial Ad Service**
37 W. 47th Street JUDSON 6-1437
- King Typographic Service Corp.**
330 W. 42nd Street LONGACRE 3-4423
- Linocraft Typographers, Inc.**
333 W. 52nd Street PLAZA 7-8295
- Master Typo Company**
461 Eighth Avenue WISCONSIN 7-6272
- Chris F. Olsen**
305 E. 45th Street MURRAY Hill 4-3570
- Frederic Nelson Phillips, Inc.**
305 E. 45th Street MURRAY Hill 4-3940
- Philmac Typographers, Inc.**
318 W. 39th Street LONGACRE 3-3170
- Royal Typographers, Inc.**
311 W. 43rd Street JUDSON 2-3250
- Frederick W. Schmidt, Inc.**
228 E. 45th Street MURRAY Hill 7-3550
- Harry Silverstein, Inc.**
305 E. 47th Street PLAZA 5-5035
- Supreme Ad Service, Inc.**
228 E. 45th Street MURRAY Hill 7-0650
- Tri-Arts Press, Inc.**
331 E. 38th Street MURRAY Hill 6-4242
- Typographic Craftsmen, Inc.**
216 E. 45th Street MURRAY Hill 7-8383
- The Typographic Service Co.**
305 E. 45th Street MURRAY Hill 6-6670
- Vanderbilt-Jackson Typography, Inc.**
110 Greenwich Street WHITEHALL 3-3815
- Kurt H. Volk, Inc.**
228 E. 45th Street MURRAY Hill 2-1840

WHAT IS ATA? ATA stands for the Advertising Typographers Association of America, Inc., an organization of craftsmen helping advertisers get greater returns from advertising. For over 37 years ATA has been the hallmark of advertising typography. Any member welcomes your inquiry and an opportunity to demonstrate ATA-calibre dependability, quality, economy.



ATA's emblem is the
recognized symbol of
quality in typography

SPECIAL COMMUTER SERVICE FOR TYPE BUYERS!

■ A casual attitude toward scheduled delivery dates can create havoc from Manhattan to Manhasset. A supplier's broken promise is often the switch that lights the lonely bulb in the nearly-deserted office building.

■ That's why advertising men like to deal with pros. When a supplier is an advertising *specialist* — an ATA typographer is a good example—he knows that a closing date has to be treated with respect. Something far more important than a burnt dinner often hinges on a supplier's dependability. Miss a closing date, or trim it too close, and you've got burned-up account men, clients and media. They don't want to know *why*; they want to know *when*.

■ If you're already using an ATA shop for your advertising typography, you are aware Noah Webster wasn't kidding when he said:

de-pend'a-ble (de-pen'da-b'l), *adj.* Worthy of being depended on; trustworthy; reliable.

ADVERTISING TYPOGRAPHERS ASSOCIATION OF AMERICA, INC.
New York Group • Walter A. Dew, Executive Secretary

461 Eighth Avenue, New York 1, N. Y.

try us for size

try us for size and you'll soon see
why art directors all agree
for size and speed and quality
it's f. a. russo dum dee dee



F.A. RUSSO INC.
the complete stat and photo service
yukon 6-8300, n y c

“Presto”
ONE-COAT
Rubber Cement

ESPECIALLY FOR YOU . . .
Spreads smoothly . . . Remains tacky indefinitely . . .

Apply a single coat of “PRESTO” to the board. Press on Art, Photos, Types, etc., and PRESTO they are bonded. Shift the elements as often as you want—the PRESTO coat is permanent.

Order from your dealer TODAY. Or Call COLUMBIA for name of nearest dealer.



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Brooklyn 37, N. Y.
Tel. HYacinth 7-1450
“QUALITY ADHESIVES SINCE 1919”

FLMLTRNG

Send for free
36 page film lettering
selection guide

BORO
37 E 21 NYC 10

what's new

other thin papers from Esleeck Mfg. Co., Turners Falls, Mass. has notes on uses of the types of papers shown, as well as descriptions of offerings.

SWISS CAMERA BROCHURE: Advantages of the Swiss 35mm Single-Lens Reflex Camera are illustrated and explained in a 32-page brochure from franchised Alpha dealer or from Karl Heitz, Inc., 480 Lexington Ave., New York 17. Booklet describes five Alpha models, the unconditionally guaranteed lenses, and the Alpha filters and accessories.

SQUEEZE BOTTLE FELT PEN: A plastic bottle which holds $\frac{3}{4}$ oz. of water color ink (in any one of eight available colors) is the Squeeze felt-point marker. Ink feeds through the felt point when the bottle is squeezed. Squeeze is available at dealers or Marsh Company, Belleville, Ill.

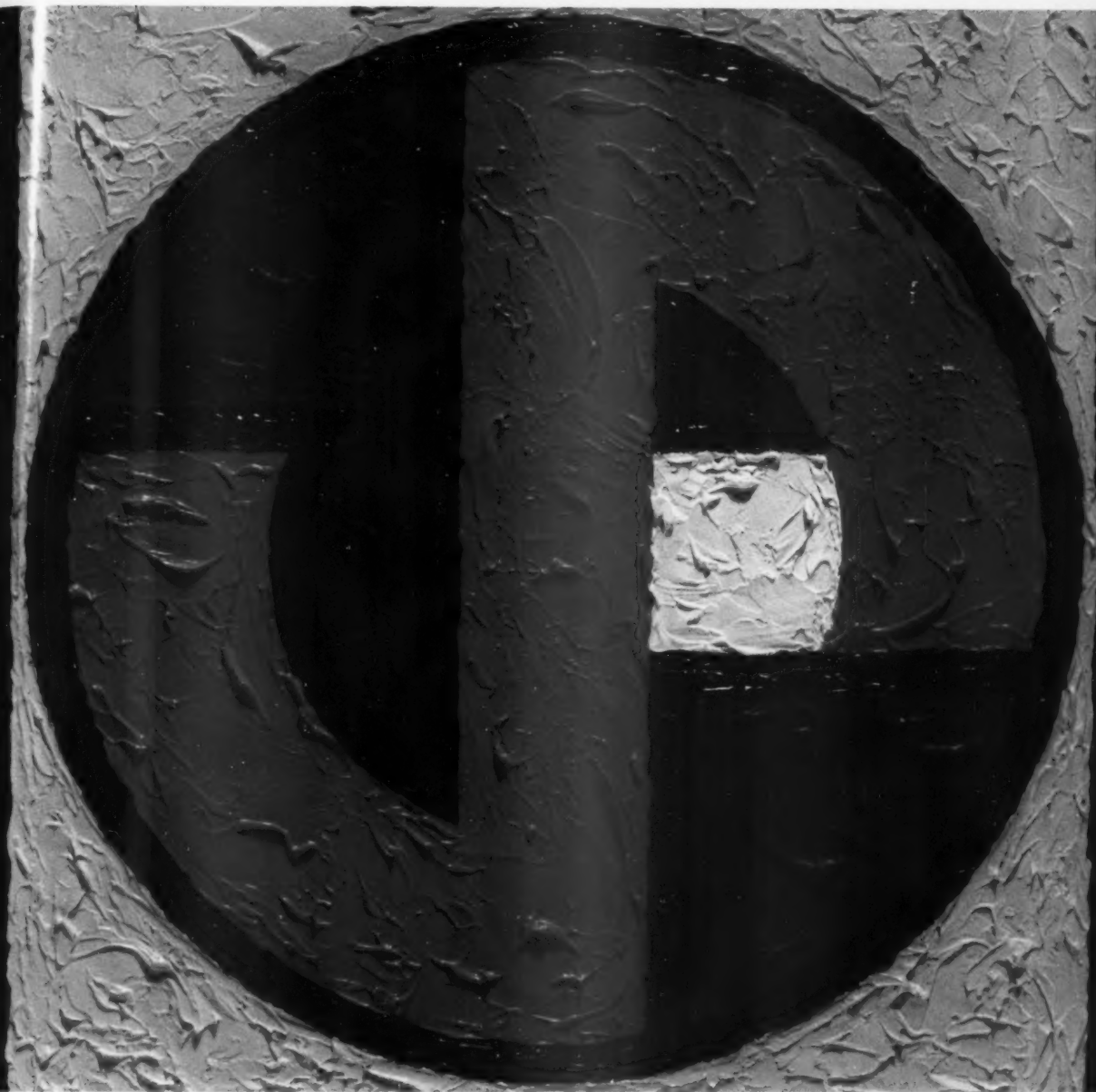
PORTABLE DRAWING BOARD: A precision drawing board molded of high impact polystyrene weighs $7\frac{1}{2}$ oz., comes with two transparent plastic triangles, two retractable metal straight edges, four recessed spring-clips. From Leslie Creations, Lafayette Hill 4, Pa.

PHOTOGRAPHER'S COMPOSITION AID: The classical formula for dynamic symmetry, Leonardi's formula, has been adapted by Ferenz Fedor, M. Photog., (P. O. Box 707, Westport, Conn.), in the Compositor. The Compositor, a pocket size piece of transparent plastic, has border lines, diagonal lines and an off-center circle all etched in white. Photographer looks through the Compositor, places most important point of interest in the Compositor's circle, then shoots. Compositor comes transparent for color photography, or blue tinted for b/w photography.

NEWSPRINT COLOR SAMPLES: For ROP use, SpectROplan, developed by U. S. Printing Ink Corp., Little Ferry, N. J., with the cooperation of the mechanical department of American Newspaper Publishers Assn., has, in book form, 132 basic colors printed on standard newsprint. Allows agencies and advertisers to see true production look of newspaper page.

SIGN & FLIPCHART BROCHURE: An 8-page brochure on Stewart Signs service for printed signs or flip chart presentations, from Stewart, 917 Broad St., Newark 2, N. J. Brochure has actual samples of white, colored and woodtone cardboard stocks.

COLOR THAT SMITES THE EYE...



Sometimes color should be delicate;
Devious and subtle as a Japanese scroll.

But sometimes color should
jump off the paper;
Smite the eye with the force of
a backwoods preacher
Telling his flock about hell.

This is color that grabs your shirt,
Looks you in the eye and says,
"Listen!"

Johnson Printing works in color;
Clean and vivid printed color
That grabs your shirt and says,
"Listen!"

Take a plant full of good equipment,
Take people with pride and skill,
And tell 'em you want color . . . good color.
Then watch 'em do it.

That's the story at Johnson Printing
And some of America's biggest

companies know it.

That's why they use Johnson Printing
And keep coming back for more.

For facts and figures, write:



JOHNSON PRINTING, INC.
Better Printing Through Quality Control

2219 Galloway Street, Eau Claire, Wisconsin TEMple 2-6692.
445 North Lake Shore Drive, Chicago 11, MOhawk 4-7860
Minneapolis Telephone: TAYlor 4-5294

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ARTONE... *the drawing ink with personality*



The characteristic of ARTONE EXTRA DENSE becomes a part of the creation, spurs the imagination and its built-in blackness adds that special professional touch that only top flight materials can contribute. If for no other reason, psychologically you work better knowing you are using the best . . . ARTONE.

America's original and the only really intense black ink. Covers large areas without streaks, dries satiny, dull and blacker than black. 100% water-proof and you get more . . . one full ounce, (not $\frac{3}{4}$ oz.) of the finest all-purpose drawing ink.

BE SURE TO TRY ARTONE FINE LINE (FOR DRAWING INSTRUMENTS).

E-Z RASE (THE ONLY ERASABLE INK).

AND 4 SPECIAL PURPOSE ACETATE INKS.

NATIONAL DISTRIBUTOR

bienfang
products corp. metuchen, n. j.

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Many CAM subscribers have written us to say how important the semi-monthly newsletters have become to them already. Many subscribers, too, have ordered extra copies for their executive staff. (One studio alone has 8 subscriptions.) Only two subscribers have requested a refund—a remarkable record when you consider that many subscribers bought their subscriptions sight unseen, before publication. Obviously, CAM Report has done what its publisher said it would do.

If you buy or sell art and photography, CAM Report is for you

Subscribe now to the new business newsletter, written exclusively for you twice a month with exactly the news you want and need.

TO BE MONEY AHEAD, TIME AHEAD, ON TOP OF THE FACTS, SUBSCRIBE NOW.

CAM REPORT 19 WEST 44th ST., ROOM 509 NEW YORK 36, N. Y.

- ☐ Yes. Send me CAM Report now, 24 issues for \$20.00.
☐ Enclosed is prepayment in full. Please send me four bonus copies so that my subscription will run for 14 months.

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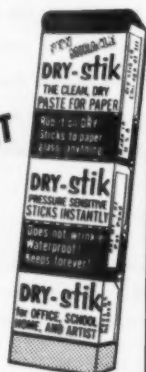
CAM Report is published by the publishers of ART DIRECTION

The Answer to Every Artist's Prayer! Amazing New DRY-STIK

DRY RUBBER CEMENT
In Revolutionary STICK Form!

Completely
Replaces
MUCILAGE
LIQUID CEMENT
PASTE

"Rub it on
DRY—
Makes Paper
STICK!"



"GOODBYE" to messy, old-fashioned jars, brushes, and time-consuming methods of pasting down type, art, stats, etc. DRY-STIK—new wonder adhesive—does the job quick and easy. Instantly sticks paper to cardboard, plastic, etc. without waiting!

DRY-STIK saves time by treating only one surface . . . eliminates waste because it can't spill, spoil or dry out. A single stick pastes more than a quart of liquid cement, at less than half the cost!

- Non-flammable, non-toxic, odorless
- Needs no thinners . . . Waterproof
- Will not shrink, curl, stain, or discolor paper
- Sticks right to edge without oozing

Temporary "Tacking"

Rub on DRY-STIK, smooth paper lightly in place. Slides easily around until ready for permanent mounting. Easy to peel off, replace.

Permanent Mounting

Apply DRY-STIK as above. Rub firmly with red plastic tip. Forms bond stronger than the paper.

GET DRY-STIK
at ALL Leading Art Supply or Stationery Stores
—or send \$1.00 for

**SPECIAL
TRIAL
OFFER!**

2 large bars **\$1**
only

postpaid
(Dozen only \$5.30)

**SATISFACTION
GUARANTEED**

DEALER INQUIRIES INVITED

MAIL THIS COUPON TODAY!

DRY-STIK CO., — DEPT. AD-4
4356 N. Kedzie, Chicago 41, Ill.

Enclosed is \$_____. RUSH Postpaid.
bars DRY-STIK @ 2 for \$1.00, 12 for \$5.30.

Name _____

Company Name _____

Address _____

City _____

Zone _____ State _____

what's new

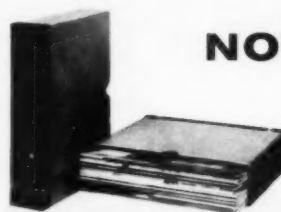
GIANT AEROSOLS: Products for graphic arts come in giant size aerosol packages now that Anchor Chemical Co. has produced new packages of products for stripping and darkrooms, offset and letterpress pressrooms. For full details, write Anchor, Dept. A, 827-837 Bergen St., Brooklyn 38, N. Y.

ALL-IN-1 PHOTO UNIT: The Statmaster, an all-in-one commercial photo unit, is explained, illustrated, in step by step working process, in booklet, *The Shape of Things to Come*. The Statmaster makes glossy or matte stats, it photo-prints, it copies in enlarged or reduced, line or halftone, negative or positive form. An important feature is that no knowledge of photography is required to operate the machine, emphasizes Statmaster Corporation, 19 W. 44 St., New York 36. Company is touring a Statmobile. For information on schedules, note coupon in Statmaster advertising.

POSTER ANNUAL: Outdoor Advertising Inc. Poster Annual features the three Grand Award Medal winners of the 1958 Annual Competition of Outdoor Advertising Art, sponsored by the Art Directors Club of Chicago, plus the first, second and third prize winners in 17 classifications, including the painted display medium. Also containing many honorable mention designs, the book has a total of 163 poster and painted display illustrations. One section, *Award Posters in the Making*, shows by actual illustrations the design evolution of the three Grand Awards. Produced under the direction of Ann Noonan of OAI, the annual is distributed to advertisers, agencies and art training institutions. In New York, OAI's address is 60 E. 42 St. NYC 17.

DE VINNE & TORINO: A DeVinne and Torino specimen booklet from the Composing Room, Inc., 130 W. 46th St., New York 36, designed by Aaron Burns, shows, in a paragraph each, the various point sizes available in DeVinne, the paragraph showings in both Roman and Italic. Alphabet and numeral lines are also included in the page showings. There's also one paragraph showing of Torino, though this face has a section of line showings. Composing Room staff planned the book, set it in type. Letterpress printing by Swift Printing Inc. on Warren's Lusterkote Side Cover-Bristol 80 lb. for the covers—gold inside and

NOW



Leatherette files to hold 12 issues of *Art Direction*.

\$2.50 each, 3 for \$7.00, 6 for \$13.00. Satisfaction guaranteed or your money back.

Mail coupon today.

Jesse Jones Box Corp., Dept. 260
P.O. Box 5120
Philadelphia 41, Penna.

Please send me, postpaid, _____
files. I enclose \$_____ Bill me ☐

Name (please print) _____

Address _____

City _____

State _____

A SUPERIOR MESSENGER SERVICE

COPY CLEARING HOUSE

Pick-up and delivery of art, layouts, portfolios, mats, plates, copy, press releases, photos, etc., etc.

COPY CLEARING HOUSE

12 years of experience meeting deadlines of newspapers, agencies, artists, photographers, type houses, printers.

COPY CLEARING HOUSE


12 years of savings—averaging 20% to 30%—for our mushrooming customer clientele.

COPY CLEARING HOUSE

Puts out the simplest, graphic presentation of its rates in the business. No gimmicks, no hidden extras.

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Foot and motor service. Our policy is to be overstocked on help—so that you are never shortchanged when you need speed.

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CLEARING
HOUSE**  **MU-4
2568-9**

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MAIN OFFICE — 233 PARK AVENUE (46th St.)



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YOU PHOTOGRAPH . . . cars, trucks, trailers, boats, trains, planes, or guided missiles

Top-Security Studio space for rent—125 x 125 in downtown Detroit, ceiling height 40 feet, 3 catwalks at 25 ft. height. Service entrance 18 x 14 feet, 3 darkrooms, 5 offices, 2 large dressing rooms, lavatory facilities in each part of building. Power: 2,000 amperes, 3 phase-4 wire 120/240 volt electrical system. Lighting rental service available. Studio rental rate: \$250 per 8 hour day plus power cost. 1/2 day rate \$150 plus power cost. Special rates for extended use or set construction. Call or write: Sid Brand c/o Leo Adler, Inc., 13800 West 7 Mile Road, Detroit, Michigan, DIamond 1-9600.



CARTOONS



Kennedy Associates, Inc.

141 East 44th Street, New York, N. Y., MUrray Hill 7-1320, 7-1321

A Complete Service in Cartoons and Humor For Advertising

John J. Kennedy

Henry J. Schilling

Following is a partial list of cartoonists available through us:

Adams, Frank
Addams, Charles
Ajay, A.
Barlow, Perry
Basset, Gene
Berry, Mike
Boltonoff, Henry
Booth, George
Bri, G.

Gibson, Mary
Goldberg, Herb
Goldberg, Rube
Goldstein, Walter
Helle, Ray
Hoff, Syd
Hollreiser, Lenny
Holman, Bill
Hunt, Stan

Partch, Virgil
Pascal, Dave
Price, Garrett
Price, George
Rea, Gardner
Reynolds, Larry
Richter, Mischa
Ridgeway, Frank
Schulz (Peanuts)

Brown, Susan
Brown, Wm. F.
Caplan, Irwin
Cavalli, Dick
Darrow, Whitney
Day, Chon
Dean, Abner
Decker, Richard
Dedini, Eldon
Devlin, Harry
Dr. Seuss
Dowling, Dan
Drucker, Bud
Duffy, Edmund
Dunn, Alan
Duquette, Steve
Emett, Rowland
Farris, Joseph

Interlandi, Phil
Irvin, Rea
Johnson, Crockett
Keller, Reamer
Key, Ted
Kraus, Robert
Langdon, David
Lichty, George
Liivak, Harry
Marcus, Jerry
Martin, CEM
McKay, Dorothy
Mik (Ferdinand)
Mullin, Willard
Nofziger, Ed
Nurkin, Sam
O'Brian, Bill
Owen, Frank

Selz, Irma
Shirvanian, V.
Smits, Ton
Soglow, Otto
Steig, Wm.
Stein, Ralph
Syverson, Henry
Taber, Scott
Taylor, Richard
Thompson, Ben
Tobey, Barney
Tobin, Don
Volk, Vic
Weber, Robert
White, David
Wiseman, Al
Wiseman, Bernie
Wolff, George

g

NEW SPECIMEN BROCHURE AVAILABLE ON NEWS GOTHIC WITH BOLD, FROM LEXICRAFT TYPOGRAPHERS CO. INC. DEPT. 1424, 111 EIGHTH AVE., NEW YORK 11, N. Y.

FOR EVERY PICTURE NEED . . .

LOOK TO THE QUALITY
PICTURE SERVICE . . .

WIDE

WORLD

PHOTOS



... HAVE A SALES
REPRESENTATIVE
CALL ON YOU

WIDE WORLD PHOTOS

50 Rockefeller Plaza, N. Y. 20 Plaza 7-1111

SPECIAL PHOTO ASSIGNMENTS

With offices in every leading city in the U. S. and abroad manned by top photographers, your specific photo needs can be covered expertly and at a reasonable cost.

Wire transmissions to other cities of art, copy, or photographs available also.

STOCK NEWS and FEATURE PHOTOS

For any art director, artist, editor or researcher seeking the right photo or photos for their advertising needs and selling purposes, WIDE WORLD PHOTOS is the answer. It maintains the world's largest and most varied stock photo files.

SURVEYS, RESEARCH and REPORTORIAL SERVICES

Through the facilities of Eugene Gilbert Co., outstanding in the field of consumer and industrial research, WIDE WORLD can conduct surveys, samplings, case histories or reportorial work to meet your agency or company's interests and products.

what's new

white outside front and back. Both front and back outside covers have two columns, one of Torino and one of DeVinne. Torino is printed in gold, the other face in black. Body of the book is in black, with red used for design accents. Text paper was Warren's Cameo Brilliant Dull 80 lb. A DeVinne copy fitting table is included. Torino is for hand composition, DeVinne for the machine.

PHOTO HAND COMPOSITION: Prototype, designed and developed under the direction of Photo-Lettering, Inc., 216 E. 45 St., New York 17, is an efficient form of photographic hand composition, reports Photo-Lettering, that is suitable for subheads, blurbs, presentations, displays, broadsides, promotional material; visual aids, tv acetates, filmstrips. Speed is said to be comparable to display typesetting. Booklet, available on request, has showings, information on use of the new service.

4 WHITES IN NEW DRESS: Shiva Artists' Colors now offer their four whites individually packaged, first change in the whites' package in 20 years. Formerly offered only three tubes to a box, the whites now come individually, in blue and gray cartons. The whites are zinc white oil color, underpainting white textural oil color, titanium white oil color, and casein titanium white, and are all permanent colors made to Shiva's nonyellowing formula.

DIRECT MAIL FROM ABROAD: A new service offers production facilities in European capital cities. The firm, Direct Mail Advertising From Abroad, has European headquarters in Paris, gives on the spot supervision to campaigns of American clients. Head office is in New York: David E. Agnew, Dillon Agnew Associates, 6 E. 45 St., New York 17.

ADDITION TO KODAK DATA BOOK: Supplement to Kodak Graphic Arts Films and Plates Data Book is title of a 16-page insert for the Kodak book. It describes physical and photographic properties of films introduced since the Data Book was originally published. Free from Sales Service Div., Eastman Kodak Co., Rochester, N. Y.

DARKROOM PLANNER: Darkroom Design and Construction is title of 64-page book by Eastman Kodak, that guides the photographer in preliminary darkroom planning stage. Available through Kodak dealers at 50¢, the book discusses anticipated work output, number of people

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Art Direction / The Magazine of Creative Advertising / April 1959



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I'M AN ART SUPPLY DEALER. I meet all kinds of "characters"—and I thought I'd seen just about everything until this one guy storms into my store.

"Got any of those KIMBERLY drawing pencils everybody's been raving about?" he snarls!

"Sure", I said, pointing to the counter display. "Top Ceylon Graphite Leads—closely ground for a long lasting point that stays sharp—damn good pencil!"

"Yeah . . . yeah . . . I can read ads and displays, too. Let's see the pencil!" he snaps back.

Well, this guy fingers the pencil. Then he suddenly whips out a razor blade and starts sharpening the KIMBERLY to a long, delicate point.

"Hmmm," he says—and makes a few lines on a scratch pad.

Then—he starts with the razor again. This time he sharpens the KIMBERLY to a chisel edge and starts practicing all sorts of strokes, lines and curves. Still mumbling while he's drawing!

Again, this guy starts sharpening. He does this about a dozen times—sharpening that KIMBERLY pencil into every shape point you can imagine—and drawing on that goofy pad of his all the while.

Finally—that KIMBERLY pencil has been sharpened so often, it's down to a nub.

This guy hands me back what's left and nods his head. He's smiling. One of those silly-looking ear-to-ear smiles!

"Yessir" he says, "This KIMBERLY is one helluva pencil. The only pencil I ever saw that can do everything an artist wants it to do. Gimme two boxes of KIMBERLY" he says—and hands me a five spot. So help me artists are nuts!

Maybe You're a "Man-from-Missouri", too?

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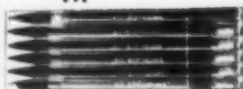
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what's new

to be working in the space, major pieces of equipment to be installed, space available, physical flow of work through the area.

5 WELL ART TRAY: The Lawton tray has five wells for poster color jars or ink bottles, has two water bowls of stainless steel, attaches to side of tabouret, desk or wall. From Crane-Gallo, Artist Supplies, 110 W. 31 St., New York 1.

editorial

(continued from page 5)

its strongest stand of the period. For the first time in many years, it seems illustrators have the wherewithal to combat photography and design. They have improved a brusque, gruff line technique that reflects today's hunger for the safe, the sure, the secure. They've molded color into a new form. Taking a leaf from the designers' strong use of color as a means of identification, illustrators have simplified their palette and imparted to color an authority and directness it hasn't had for many, many years.

Art Direction has reported a constant change in the use of typography and lettering during its ten years. Today, our alphabet is in the hands of strong, confident designers. It has been one of the most exciting ten year periods of typography.

While the style of advertising art changed, the lot, or plight, of the supplier changed as measurably. He found himself moving from the lush, profitable years of the late 1940s to the constantly increasing competitive years of the '50s. While not impossible to conduct his business successfully, studio management has found each successive year more difficult than the previous one. Here, too, Art Direction has reported the changes as they occurred, and proved able to assist this segment of the creative art field. Art Direction was able to help studio owners form the first national studio organization, the National Association of Art Services. Also, a new business newsletter, CAM Report, was started in 1958 to report the detailed, informative figures they require.

OUR THANKSGIVING DAY

On this tenth birthday, we thank you. Subscribers, advertisers, friends. You made this magazine and its reportage possible, you participated in its growth. We hope we may continue to serve you long into the future.

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INDEX TO ADVERTISERS

Admaster Prints, Inc.	3
Advance Art Studio	71
Advertising Typographers Association of America, Inc. (New York Group)	198, 199
Allied Brief Case Co.	192
American Blueprint Co.	308
American Type Founders Inc.	86
American Wood Type	212
American Writing Paper Corp.	15
Ames Associates, Archer	39
Amplex Corporation	210
Amsterdam Continental Types and Graphic Equipment, Inc.	57-68
Anco Wood Specialties	178
Andrews Paper Co., H. P.	215
Appleton Coated Paper Company, The	47, 48
Aronstein & Co., B.	167
Art Department, Inc.	52
Bainbridge's Sons, Charles T.	175
Balbusa of Erie	186
Baumgarten, Fred	308
Bebell & Bebell Color Laboratories	212
Beck Engraving Company, The	76
Berlin, Inc., Irving	167
Bienfang Paper Co.	9
Blair Agency	217
Blaisdell Pencil Company	164
Boro Typographers, Inc.	200, 211
Braquette, Inc.	196
Brown & Bros., Arthur	212
Camera Hawaii	150
Carini, Ed	185
Cello Tak	42
Chait Studios, Alexander E.	77, 220
Chart-Pak, Inc.	172
Clark & Friends, Bob	54
Claydon Printing Co., Thomas	172
Color-Aid Company	210
Color Corporation of America	10
Columbia Cement Company	194
Comart Associates	32
Connelly, George L.	158
Cooper, Inc., Charles E.	24, 25
Cooper School of Art	208
Copy Clearing House	204
Craftint Mfg. Co.	95
Crane-Gallo Artists Supplies	211
Crescent Cardboard Company	167
Culver Service	49
Curtis Paper Company	83, 84
Davidson, R. J.	178
Delta Brush Mfg. Co.	207
Designers Three	219
Dry-Stik Company	204
DuPont de Nemours & Co., Inc., E. I.	87, 88
Eastern Corporation	21
Eastern Studios	85
Edstan Studios	182, 193
Exposition Press	216
Faber-Castell Pencil Co., A. W.	176
Famous Artists Schools, Inc.	28
Faraghan Studio, George	167
Farrar Straus & Cudahy	186
Fengs & Donderi, Inc.	20
Ficalora, Toni	43
Flexichrome Process	191
Flexo-Lettering of New York	56
Franklin Typographers	23
Free Lance Artists Unlimited Agency	183
Free Lance Photographers Guild	80
Friedman Artists Supplies, A. I.	78
Friedman, Estelle	79
Friedrichs Co., E. H. & A. C.	169
Geller, Jules	186
Gemexco, Inc.	170
General Art Associates	208
General Pencil Company	207
Germain School of Photography	216
Gifford Animation, Inc.	53
Glaubach, Stanley	85
Gommi Studios	55
Goodkin Co., M. P.	180
Gordon Studios, Larry	88
Graber Art Associates, Norman	50
Graham Associates	178
Green Valley Industries	130
Greenwich Book Publishers	217
Griffin Manufacturing Company	198
Grumbacher, Inc., M.	177, 209
Haber Typographers, Inc.	16, 17
Haberule Co., The	164

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Index

(continued)

Hampden Glazed Paper & Card Co., Inc.	20
Headliners, Inc., The	195
Heiser, Photography, Stephen	161
Henschel & Co., Inc., John	35
Herbert Co., H. T.	170
H. H. Art Studios, Inc.	34
Higgins Ink Co.	197
Holyoke Card & Paper Company	70
Horton Studios, Roy	176
Hunt Pen Co., C. Howard	209
International Paper Co.	165, 166
Interstate Photographers, a Division of Interstate Industrial Reporting Service, Inc.	6, 7
Jobs Unlimited	193
Johnson Printing Co.	201
Johnstone & Cushing	78, 210, 217
Kane Agency, Allan	217
Kees Mfg. Co., F. D.	174
Kennedy Associates	205
Kenro Graphics, Inc.	18
Kleb Studio	14
Koh-I-Noor Pencil Company, Inc.	182
Koste, Frank	193
Krylon, Inc.	164
Kurhan & Lang	75
Kurhan Color Service, Norman	50
Lacey-Luci Products Co.	217
Langen & Wind	27
Langnickel, Inc., A.	194
Langston Monotype Co.	190
Lezi-Craft Typographers Co.	205
Lopert, Michael	78
Lucygraf Mfg. Co.	26
Luzo Lamp Corp.	167
Mailers, Inc.	185
Mandel, Estelle	56
Marks Color Labs., Ralph	185
Marquardt & Company, Inc.	173
Marsh Stencil Machine Co.	212
Mask-O-Neg	195
Martin Studio, Tulio G.	207
Mechanicals Plus	216
Medina, Mildred	56
Michael Lith Sales Corp.	168
Miller, Ardean	41
Miller Adv. Production, William	159
Minnesota Mining & Mfg. Co.	181
Minnotte Studios	169
Monogram Art Studio, Inc.	32
Moore Co., Francis M.	210
Morilla Company, The	195
McNamara Brothers	29
National Association of Art Services	21
National Card, Mat & Board Company	174
National Studios	177
Near-North Guild	180
Neely Associates	40
Neenah Paper Company	171
Nelson-Whitehead Paper Co.	186
N. Y. & Pennsylvania Company	73, 74
New York State Employment Service	217
North Studios, Charles E.	22
Paine, Wingate	45
Palm & Associates, Felix	180
Parshall Studios, Carry A.	44
Permo White Co.	204
Peterson Color Labs	188
Philadelphia Art Supply	158
Photolettering, Inc.	3
Price Personnel Agency, Henry	70
Prints In Color	170
Progress-Hanson-Progressive Group	75
Push-Pin Studios	197
Rapid Art Service	21
Rapid Typographers	78
Rathe Associates, Fred	46
Rent-A-Studio	205
Richman Studios, Inc., Mel	163, 169
Rising Paper Company	183, 184
Roberts, H. Armstrong	178
Roberts Rubber Co., Weldon	54
Rossin Associates, Lester	4
Royal Paper Corp.	188
Russo, F. A.	200
Samerjan, George	50
Sanford Associates, H. C.	208
Saral Paper Co.	190
Sarra, Inc.	90



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189. **International Poster Annual 1958/59.** Edited by Arthur Niggli. 502 selections from the world's best, including 54 American designs by 20 artists. Paul Rand, Saul Bass and Erik Nitsche lead the American group in number of pieces chosen. Ladislav Sutnar, Lilli Tschumi and Georg Olden follow closely. Editor Niggli draws special attention to the Polish theatre and cinema posters — "among the best that have been created in this field for a long time." \$12.

ANNUALS

176. **Penrose Annual 1958.** Edited by Allan Delafons. Designed by Arthur Spence. Highest quality material on the graphic arts in Europe and the United States, a review of the best in all fields, excellently designed and reproduced. Thoughtful articles by authorities in all the fields of graphic arts, both of general and technical nature. 138 pages plus 25 sections of illustrations. \$11.50.

182. **37th Art Directors Annual, 1958.** Edited by Paul Lawler, designed by Herb Lubalin and George Lois. This book illustrates the 467 pieces hung in the 1958 New York Art Directors show, contains articles on: The creativity conference, by Paul Smith. The exhibit, by Victor Trassoff. Design of promotion for the conference and the show, by Herb Lubalin. The NSAD, by Robert West. The New York club, by Bert Littmann. Cross indexes are also helpful. \$12.50. (Also available, the 36th Annual, order number 165, at \$12.50. The 35th Annual, order number 146, at \$12.50.)

185. **Modern Publicity 1958/1959.** Edited by Frank A. Mercer. 1000 illustrations, of which 133 are in color, and a black, white and orange jacket design by Hiroshi Ohchi of Japan illustrate this international annual of printed advertising art. 172 pp. An index of advertisers, another of artists, designers, photographers and ADs, and a third index of agencies and printers. \$10.

186. **International Photography Year Book 1959.** Edited by Norman Hall & Basil Burton. Includes a short photo essay on the Seine, by Henri Cartier-Bresson; nine "starred" photographers—short biographies and several examples by each; work by 157 photographers. A section of technical data and notes. \$6.95.

180. **Pictures That Talk . . . U. S. Camera 1959.** Edited by Tom Maloney. 24 full color pages in the 300 pages which include portfolios by Weston, Ylla, Bryson, Szasz, Gill, McLaughlin, Bosch and Horst. Also, a New York documentary, with work by 70 photographers. Special features: American Daguerrotypes, Photography in Advertising Art, Second Festival of Film Artists, The Space Age. \$8.95.

ART

155. **Art Directing.** Nathaniel Pausette-Dart, editor-in-chief. A project of the Art Directors Club of New York, the volume contains 13 sections on various phases of art directing, each section comprising several short articles by authorities on specific subjects. Each section was designed by a different AD. Agency and company executives, copywriters, as well as art directors are included in the 70 contributors. Over 400 pictures are included in the book's 240 pages. Of aid: a glossary of AD and advertising terms, a bibliography and an index. \$15.

164. **Rendering Techniques for Commercial Art and Advertising.** Charles R. Kingham. Author, in the field over 37 years and now with BBDO, New York, includes demonstrations, visual helps, professional samples, information on rendering in all media, comprehensives shown in all the stages of development. \$13.50.

PHOTOGRAPHY

183. **Photography and the Law.** George Chernoff and Hershel C. Sarbin. Legal aspects of just about all the facets of photography explained simply, with numerous references to court decisions and their applications. Subjects include liability, copyrights, photographers status, libel, invasion of privacy, the nude in photography, licensing statutes. The authors are attorneys who represent photographers and photographic organizations. \$1.95.

PRODUCTION

138. **Type Identification Chart.** A complete type chart, printed on a series of circular movable graphs. This chart also helps the user to acquire a better knowledge of actual characteristics of groups of type faces and of their essential differences. \$1.

178. **Production in Advertising and the Graphic Arts.** David Hymes. Concise text on the subject, including all the areas involved from advertising art to paper, printing methods, inks, and lists of terms and definitions, copyfitting tables, samples of paper (printed), sections of typefaces from Linotype, Intertype, Ludlow. \$8.75.

184. **Streamlined Copy-Fitting.** Arthur B. Lee. Plastic-bound, printed in two colors, this enlarged edition (68 pages) has direct visual control of copy casting—all scales needed for copy fitting in precision die-cut Vinylite type casting gauge. Complete double index shows lower case faces in one 28-page section, caps and small caps in another 28-page section. \$5.95.

187. **Color by Overprinting.** Donald E. Cooke. Now available, an economy edition of the original \$25 volume. More than 10,000 exact color samples and combinations, providing visualizations of various basic combinations of 11 key transparent inks. Also, 44 pages of pictorial application of the medium, by leading artists. 250 pages, \$15.

TELEVISION

173. **Television Production, the TV Handbook and Dictionary.** Harry Wayne McMahan. Working tool explaining 16 basic operations in tv, and language of the field. More than 2000 terms defined. Chapters included on live tv, film, lighting, camera, art, titles and scenery, animation, film and processing, optical effects and special effects, etc. \$7.50.

GENERAL

174. **Photomechanics and Printing.** J. S. Mertle and Gordon L. Monsen. Definitive work on the printing processes by two of the country's greatest authorities in plate-making and printing. Fully illustrated 400-plus pages. Up to the minute data on original copy for reproduction, photographic materials and equipment, color reproduction, all processes. Fully indexed. \$15.

175. **Color . . . How to See and Use It.** Fred Bond. Spiral bound, hard cover technical study in simple language of the principles of color relationships and associations. Basic procedures in solving color problems, for photographers, artists, industrial designers, teachers and students. Author has been a photographer, color consultant, author and lecturer on the subject for more than 30 years. Includes 19 pages of color plates, 53 b/w, envelope of hue selector masks. \$8.75, plastic bound \$9.75 in case.

179. **Motivation Research.** Harry Henry. Practices and uses of MR for advertising, marketing by a man called an international authority on the subject. The author is director of research at McCann-Erickson Advertising Ltd., London, and chairman of McCann's European Research Committee. \$5.

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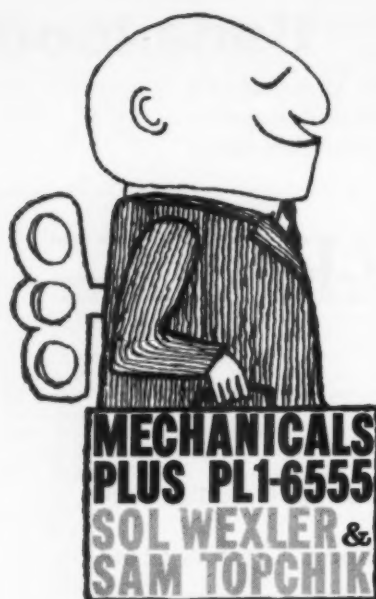
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Index

(continued)

School of Visual Arts	51
Service Typographers, Inc.	160
Shiva Artist's Colors	179
Simonsen Art Agency, Erik	54
Skilact Typographers	189
Smolen Associates, Ben	180
Snyder Studio, Mark	49
Speedy Products, Inc.	198
Statmaster Corporation	11
Stephens-Biondi-DeCicco	19
Stik-A-Letter Company, The	158
Stoessel Studio	8
Strathmore Paper Co.	87
Studio Roman	56
Sudler, Hennessey & Lubalin	12, 13
Sukon Studios, Inc.	22
Sutter, Robert	52
Taylor, Art Direction, Stan	217
Tech Photo Labs	168
Typographic Service, Inc.	158
Underwood & Underwood Illus. Studios, Inc.	176
Union Rubber & Asbestos Co.	190
Ward Color Service, Jack	194
Weber & Co., F.	174
Weber Studio, Martin J.	2
Weeco Studios	196
Wide World Photo	206
Wildner, George	192
Wing Studio, Inc., Paul	213
Winsor & Newton, Inc.	211
Witt, Bill	82

booknotes

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